

BUILDING A CHURCH CHOIR

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by

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PRELUDE

MORE THAN A BOOK

Some books are written to make money. Some books are written to enable an author to express his opinions or to win adherents to a cause. Some books are written in the name of Art. This book has only one purpose and that is to be of service. In fact, it is a book with more than a purpose. It is a personal belief and a philosophy of life for the uplifting of mankind.

Since it is a book written to be of service, it is designed for those readers who may receive some help from the ideas and suggestions expressed in it. The ideas will probably be the most useful to the novice who is assuming his first responsibilities in directing a church choir. However, the experienced director should find some valuable hints in the techniques and procedures of rehearsal. The minister and music committee of the church may find in it a reference guide in the choice of a director, as well as an aid in pointing up the defects in the present management and conduct of choir activities. Also, it should be useful as a text or supplementary reading in classes in church schools and teacher training institutions devoted to choral methods and materials.

The book is directed primarily to the building of church choirs in the Protestant churches. However, many of the thoughts and concepts are equally applicable to the problems of building choirs in the Catholic churches and Jewish synagogues.

The discussion will be limited, for the most part, to the building and directing of the adult choir. It is true that the educational program in many churches rightly provides organized opportunities for the singing by the young people of the church. A portion of one chapter will be devoted to this program but a complete discussion of such a program would require a much more extended treatment than is presented in this book.

The shelves of libraries are filled with books by well-meaning authors who have poured hours of energy into their creative efforts in the attempt to have some effect upon prospective readers. If this book is to be of service, it must be used and have a definite goal to accomplish. This goal is to improve the singing in our churches so that the worship service will attract more people, and music will contribute its part in the inspiration of man and the betterment of our national life through worship in the churches.

To do this the remarks will be made in a direct and personal style. The suggestions will be extremely practical for they have evolved from the authors' own experience in directing singing groups in both schools and churches. To have any influence, the ideas must be taken to heart and the suggestions must be tried and adapted to individual situations. The authors will welcome any correspondence from any of the users of this book concerning points which may not seem clear to them. To this accomplishment we direct our tasks.

HARRY ROBERT WILSON
JACK LAWRENCE LYALL

CONTENTS

CHAPTER	PAGE
PRELUDE	7
I. JOINING A CHURCH CHOIR	11
II. DIRECTING A CHURCH CHOIR	19
III. WORKING TOGETHER	34
IV. RECRUITING MEMBERS	49
V. ORGANIZING THE CHOIR	67
VI. SELECTING MUSIC	80
VII. PLANNING THE REHEARSAL	97
VIII. REHEARSING THE CHOIR	109
IX. PERFORMING FOR SUNDAY SERVICES	127
X. EXPANDING THE CHOIR PROGRAM	136
XI. IMPROVING CONGREGATIONAL SINGING	155
XII. POSTLUDE	163
APPENDIX	169
INDEX	191

To Music

*Thou lovely art, my joy and consolation,
Whose wondrous power drives all our care away,
Thou hast my heart throughout my life's duration,
The world rejoices in thy magic sway.*

*I've sounded all the forms of human pleasure,
But thou art better than all else to me;
Thou art a part of heaven's richest treasure,
Thou holy art, I give my life to thee.*

Franz von Shober

CHAPTER I JOINING A CHURCH CHOIR

The Singers

*God sent his singers upon the earth
With songs of sadness and of mirth
That they might touch the hearts of men,
And bring them back to heaven again.*

Henry Wadsworth Longfellow

Did you ever ask yourself why there should be a choir in the church? Despite the importance that music has played in religious worship, some choirs have been favored with derogatory epithets from both the ministry and the congregation. Moreover, in some churches the choir has been referred to as a battleground or trouble center. Sometimes the remarks are even stronger. Then why a choir? Is it just a tradition?

Choirs have long been an integral part of worship in the church. The relationship of music and worship dates back to the very foundations of Judaeo-Christian religious tradition. In the Old Testament, I Chronicles 15:16, we read:

And David spake to the chief of the Levites to appoint their brethren to be the singers with instruments of music, psalteries and harps and cymbals, sounding, by lifting up the voice with joy.

In I Chronicles 9:33, we read further:

And these are the singers, chief of the fathers of the Levites, who remaining in the chambers were free: for they were employed in that work day and night.

The early Christian church, because of persecution and small membership, did not have the intricate framework of organization that had favored the synagogue of the Old Testament era. The church choir, as we know it today, did not exist. In spite of this, music was recognized as an integral part of worship. We have accounts of these early Christians singing hymns in their meetings and even marching to their death to the accompaniment of these hymns. The Apostle Paul verifies this relationship of music and worship when he addresses the members of the church at Ephesus—Ephesians 5:18-19:

. . . but be filled with the spirit; speaking to yourselves in psalms and hymns and spiritual songs, singing and making melody in your heart to the Lord.

As director of a church choir, you will notice that the remainder of this chapter is addressed to the choir member. This approach is taken deliberately in the hope that it will provide you with suggestions in influencing prospective members to join the choir. Every choir member should be encouraged to read this chapter. Parts of it may be read at installation services.

WHY JOIN A CHOIR?

You have a long tradition to uphold when you join a choir. As St. Paul pointed out, if you have the desire to sing in your heart to the Lord, the best place to do it is in the church choir of your faith. It is in this spirit that you should be eager to make a personal contribution to your church.

Perhaps you have become lost in the organizational complexity of your church. You desire recognition, you wish to do something but you are at a loss as to the activity to which you should devote your energy and interest. No longer, in most churches, do you even have the gratification of being assigned a specific pew. The choir is the show-case of the church. Aspersions from some quarters have even been directed toward some singers who join a choir just to show-off. But even selfish interests can be sublimated to altruistic aims. Jesus tells us in his Sermon on the Mount (Matthew 5:16):

Let your light so shine before men, that they may see your good works and glorify your Father which is in heaven.

If you have a singing voice, let it sound forth every Sunday morning from the choir loft to the glory of your God.

Perhaps you have talent in music which because of the demands of making a home or a living have become dormant. Or perhaps you have latent musical ability which you have never nurtured through participation in some musical activity.

The church choir is the ideal medium in which to foster this undeveloped musical talent. The preparation of one or two anthems each week for Sunday services is very exacting training in the development of musicianship. Choir members of long standing seldom have to take sight-reading courses as supplementary to serious music study. The church choir is the fruition of the learning axiom that the best way to learn to sight-read music is to read it. Moreover, under skilled leadership, the fulfillment of the vocal demands made upon singers in the performance of fine church anthems can be comparable to a course in voice production. Many of our outstanding professional singers were and are church singers.

It may be that your leisure time is not completely absorbed with social functions. You may even be hungry for social companionship. In the church choir you will find people of similar faith, similar interests, and similar ability. In a well-managed choir you will feel at home and you will share the feeling of making the church a spiritual home for others. Ask yourself if the more permanent social values of belonging to a church choir are not worthy of the sacrifice of casual social interests.

BEING OF SERVICE

In the foregoing section the element of service has permeated the remarks. Ultimate human happiness probably results from creating something worthwhile, serving something besides one's self, and believing in something bigger than one's self. *Singing in a church choir is an adventure in human service.* As one gives himself to the Lord in song, he serves his fellow man by joining him in spiritual communion.

Besides being the heart of the spiritual life of a community, the church is a social institution. Its steadfastness throughout the ages has made it a holy beacon of divine light. It has survived wars, pestilence, heterodoxy, blasphemy and scientific revolution. It is an inherent and essential representative of our communal life. It is such an institution which you are serving when you join a church choir.

Singing in a church choir is not a phlegmatic service resulting from a humdrum daily existence. It is joining a crusade begun centuries ago in the spirit of better living and the upward march of civilization. Associating yourself with such a force and giving of yourself to it in such a service can give a purpose to your life and added significance for being. These are not highflown words. They are the testimony of thousands of singers in church choirs who have joined in the spirit of giving and serving.

BEING RESPONSIBLE

Inherent in every service is responsibility. It is not only a duty, but also a privilege. Responsibility carries with it a quality of being answerable and accountable. In life, one is continually being reminded of his responsibility to himself, to others, and to his God. He simply cannot run away from these three responsibilities.

1. *To Yourself.* Everyone has a duty to himself, to his better self. This duty to himself is the responsibility of making as fine a person out of himself as he possibly can. It means that when he assumes a responsibility then he owes it to himself to carry it out. His happiness, his peace of mind depend upon it.

And so punctual attendance to rehearsals and services is not a sacrifice, it is a privilege. Sometimes we think the Lord was speaking directly to choir

members when he said: "The spirit indeed is willing, but the flesh is weak." When choir practice night comes the flesh may say, "No." Pay no heed but listen to your willing spirit. You will find the desire and drive to fulfill the responsibility to yourself in this inner, willing spirit.

2. *To Others.* Everyone is responsible and answerable to others. As John Donne said in his *Meditations*: "No man is an island unto himself." Man is a social being. He not only seeks out the company of other men, but also he is dependent upon them for survival. This situation invokes responsibility. A choir member is not only responsible to the director or to his church but also he is responsible and even answerable to every other member of the choir. Membership in an organization embraces loyalty. Allegiance to the choir which includes responsibility to each of its members is fortunately one of your prerogatives.

3. *To God.* Every creature is responsible and accountable to his Creator. The worship of God is not only a great comfort, not only a great blessing, but also a great privilege. If a man is given a talent, he should return that talent from whence it came. *A musical talent is a sacred trust.* It is not granted to everyone to be blessed with a singing voice. Those who are so blessed are accountable to God to share it with their Creator, lest it be taken away from them either through abuse, misuse or lack of use. Remember the man with the one talent in Chapter 25 of St. Matthew. Be thankful that you have a unique talent with which to serve your God, give of it unstintingly, and assume the responsibility that accompanies such unselfish service.

PAID OR UNPAID

Would that we did not have to mention the word money in connection with the church choir. In a discussion of art or religion, any reference to money is usually treated with disdain. In these two noble areas of human endeavor money is surely regarded as the root of all evil. However, St. Paul specifically writes to Timothy, "For the *love* of money is the root of all evil."

So it is in your responsibility to the church choir. If your chief concern is obtaining adequate pay for your services with little concern for the nature or quality of these services, then it would seem better to seek such financial remuneration in other fields of endeavor. On the other hand, in situations where it is feasible, some payment for singing services need not carry with it the taint of indifferent professionalism. This consideration seems especially appropriate in cases of dire need or where the compensation is used to further one's musical study so as to be able to make a more valuable contribution to the choir and the church.

1. *Professional or Amateur.* There are three general types of choirs which you can have the opportunity of joining, depending naturally upon your personal and musical qualifications. Briefly, these are: (1) the professional choir—one in which remuneration is made for services to all members, and to the choir leadership; (2) the semi-professional choir—one in which there is a minimum of four vocal soloists, i.e. soprano, alto, tenor and bass, all of whom receive financial considerations, as does the leadership of the choir; and, (3) the volunteer church choir—one in which no member receives remuneration for services rendered except, possibly, the choir leadership.

2. *The Volunteer Choir.* It is with the volunteer church choir that we are chiefly concerned because it is there where the problems of building a church choir are the most acute.

Perhaps it is advisable at this point to clarify some common misunderstandings that have arisen regarding the term "volunteer choir." Many people feel that the word "volunteer," as applied to church choirs, connotes an open invitation to everyone regardless of any qualifications or prerequisites. This observation does not present the true implications of this terminology. It is true that a volunteer church choir is composed of volunteers. However, there must be some qualifying prerequisites for acceptance, as well as a continuing obligation following acceptance, as a member of the choir. In other words, not all volunteers are accepted, and those who are accepted should be subject to all regulations governing the choir. This requires that there must be formulated some scale of qualifying prerequisites, as well as the adoption of policies of organizational procedures. In order to fulfill this condition, the choir program must be organized and administered in a manner which will attract desirable volunteers and will also maintain their interests and loyalty after they have become members.

There is often the false conception that singing in a volunteer church choir is only a "stepping stone" to professional choir work. These volunteer choirs are composed primarily of amateur musicians. The word "amateur" is derived from the Latin "amator"—a lover—and is similar to the Italian word "dilettante"—one who delights. When these words were originally applied to the field of fine arts, they did not carry the modern connotation of superficiality. Today, we think of an amateur musician as one whose interest and participation in music is motivated primarily by his love for music with other incentives taking a secondary place.

However, musically speaking, the professional and the amateur need not be considered opposites. Many amateurs have had professional training, and many professionals still possess an amateur's love for music. The determining factor is if a person's guiding motive is his love for music,

coupled with a desire to share his understanding of it with his fellow man, as contrasted with the one who expects music to serve him.

3. *Professional Choir.* There is no question that it is difficult to retain an amateur spirit toward anything for which someone is paid. It has been the experience of many singers, who have happily served their church as an amateur in their home town, to change completely their attitude after moving to a large city and being paid for their services in a church choir. Their participation in the choir becomes a job, notwithstanding the meager amount of remuneration, and their primary motive seems to be to get more money for their services or to move to a church which has a higher rate of pay for choir singers. Regardless of their musical ability, such an attitude is certain to impair the spiritual contribution which they bring to the singing of the choir. A choir composed entirely of members with such attitudes needs dynamic spiritual leadership if it is to fulfill its true contribution to the service and life of the church. In fact, we are inclined to believe that an amateur choir under efficient leadership will offset with enthusiasm and spirit what it may lack in technical proficiency as demonstrated by the professional choir.

Never lose your amateur attitude toward music and your willingness to serve and repay your obligation to your Creator for your talent. If money comes your way for your talent, keep it in the proper perspective, but never refuse to give of your singing ability to serve the church without pay wherever and whenever the need may arise.

Undoubtedly, at least ninety-five percent of the choir singers in this country are serving their church on a volunteer basis. It is to you that we are primarily directing our remarks. We have pointed out previously that it is not all giving, although it is more blessed. Your work and effort will reap its reward. Singing in a church choir will provide you with opportunities for musical enjoyment, it will aid you to develop basic musical skills and it will enrich your personal and social life.

RESOLUTIONS

If you are to reap the greatest benefit from singing in *your* church choir, it will be only in assuming the responsibilities that are inherent in this service. Many people consider resolutions childish, but the success of a choir is dependent upon each member understanding thoroughly his responsibilities and his willingness to accept his obligations. Hence, a set of resolutions does not seem amiss. These resolutions are a paraphrase of our two guides to Christian living—the Ten Commandments and their corollary, the Beatitudes.

CHOIR MEMBER'S TEN COMMANDMENTS

1. Thou shalt have no other Gods before me.
Thou shalt not let anything interfere with thy rehearsal and performance commitments.
2. Thou shalt not make unto thee any graven image.
Thou shalt not watch the music so closely that thou canst not follow the conductor.
3. Thou shalt not take the name of the Lord thy God in vain.
Thou shalt not unduly criticize thy director to others.
4. Remember the Sabbath Day, to keep it holy.
Remember the worship services on the Sabbath and lend thy voice in song.
5. Honour thy father and thy mother.
Believe in the voice that thou hast inherited: it is thine.
6. Thou shalt not kill.
Thou shalt not kill the effectiveness of the music for worship by lack of practice or lack of dedication to Christian living.
7. Thou shalt not commit adultery.
Thou shalt not betroth thyself to the choir at rehearsal and then dwell in the tents of the congregation at the worship services.
8. Thou shalt not steal.
Thou shalt not steal the tune from thy partner because thou hast not attended rehearsals.
9. Thou shalt not bear false witness.
Thou shalt not gossip about thy director or other members in thy choir.
10. Thou shalt not covet.
Thou shalt not covet thy fellow choir member's voice or solo parts.

CHOIR MEMBER'S BEATITUDES

1. Blessed are the poor in spirit: for their's is the kingdom of heaven.
Blessed are they who have limited training: for their's is the opportunity for musical growth.
2. Blessed are they that mourn: for they shall be comforted.
Blessed are they that are not satisfied with their contribution to the choir: for surely they shall take measures to improve this situation.
3. Blessed are the meek: for they shall inherit the earth.
Blessed are the faithful in attendance; for they shall become the pillars of strength in their respective voice sections.

4. Blessed are they which do hunger and thirst after righteousness: for they shall be filled.
Blessed are they who are eager to learn their correct voice parts: for they shall be taught.
5. Blessed are the merciful: for they shall obtain mercy.
Blessed are they who realize the director can make mistakes, occasionally; so that they shall not be embarrassed when error originates from them.
6. Blessed are the pure in heart: for they shall see God.
Blessed are the dedicated choir members: for they shall receive and impart the maximum musical inspiration.
7. Blessed are the peacemakers: for they shall be called the children of God.
Blessed are the "boosters;" for they shall be called the "backbone" of the choir.
8. Blessed are they which are persecuted for righteousness' sake: for their's is the kingdom of heaven.
Blessed are they which can accept constructive criticism, for they shall ultimately produce divine music.

CHAPTER II

DIRECTING A CHURCH CHOIR

Life and Song

*His song was only living aloud,
His work, a singing with his hand!*

Sidney Lanier

There is a popular song entitled, "It All Depends on You" which must have been written especially for the directors of church choirs. It deals with the subject of love, and surely the life of a choir director is a labor of love.

Have you read the preceding remarks to the members of your choir? It should give you some help in your personal relationships with them and give you some idea of what you can expect from them. Your success depends primarily in what manner you consider them, in what way they respond to you, and what you can give to them personally and professionally. Perhaps you should have one or two of these books in the music library and persuade each member of your choir to read the first chapter.

A JOB OR SERVICE

How should you approach this privilege of serving God and your fellow man through the medium of music? In this respect you are no different from the members of your choir. Reread the section in the preceding chapter called "Being of Service." Substitute the word "directing" each time the word "singing" occurs. Naturally, giving of yourself to spiritual and social service does not imply that there should be no remuneration. The ministry is also a human service but this service usually draws compensation. And you are ministers, too, ministers of music.

If you approach this work in the spirit of a personal service you will reap genuine gratification and manifold delights. Your whole attitude toward your work will be of such a nature that you will not resent those little extra duties that continually arise. Your warm and friendly relationships with choir members will make those little irritations seem negligible and insignificant. Petty annoyances always arise where there is human contact. This attitude of service will negate any tendency which you have to work primarily for personal recognition or prestige; it will offset any tendency to use dictatorial procedures in rehearsals or the management of the choir.

On the other hand, it will foster a spirit of humility toward your work and democratic relationships with everyone with whom you must work. *Consequently, the spirit of service is more than an attitude but actually the first practical step in building a successful church choir.*

If you look upon your work as just another job and your chief concern is the amount of your salary, the personal prestige that it will bring to you, and the professional recognition that will accrue from it; then you are in for some irritations. It is not likely that any amount of natural talent or professional training will neutralize this attitude.

Moreover, the effect that such an attitude in this type of work has upon you is nothing less than tragic. You are likely to resent those little extras that are certain to occur—additional services, social occasions, community relations. Limited resources and inconveniences will cause personal irritations which will hamper you in doing your finest work and living up to your musical possibilities. This self-centered purpose will aggrandize your own shortcomings. You will most likely lose sympathy for human limitations and you may demoralize the *esprit de corps* of your choir membership. Musical mistakes will cause you to be unduly irritable and petty talk will bring forth curt remarks from you and lack of human understanding. *Your choir needs personal as well as musical leadership.* If the members become apathetic toward you or begin to resent you and your procedures, all is lost.

YOUR SALARY AND DUTIES

There was a time during the days of the itinerant preacher and the volunteer choir director when these men of service lived off the bounty of the land and the generosity of friends. With the centralized organization of the church and the increase of membership, these services became more stabilized and the duties more demanding. With the expansion of our national economic status it has become the universal practice to pay for these services which necessitate ever-expanding responsibilities. This practice in no way jeopardizes the soundness of the preceding remarks regarding service. It is right that you should receive remuneration but it should not be the dominating motivation in your work.

The amount of compensation and the accompanying duties fall into four general categories.

1. *Volunteer Choir Director.* You may be one of those people with musical talent who is earning his livelihood outside of the field of music. You prefer to belong to a small church. You are asked to organize a volunteer choir to enrich the church service. It seems a wonderful way for you to serve your church and your blessings will be many for giving of your talent to the Creator who gave it to you. Since there is no remuneration involved you should be held responsible only for the preparation of the music at rehearsals and the performance of the music at the Sunday services. In such

situations it would seem that all services associated with the choir should be volunteer, including the accompanist and all of the singers.

2. *Part-Time Choir Director.* You may be a person who is earning his livelihood outside of the field of music or you may hold a music position in your community, such as teacher of music in the schools. You are a church member and although you are a very busy person you wish to serve your church. Also, as is the case with most professional musicians, you would welcome an addition to your basic salary as a teacher or performer. This desire does not nullify your intention of being of service. Your salary will be commensurate with the nature of your duties and the size of the church. It will also vary according to the population of the community and the section of the country. However, it will be a welcome supplement to the income of your major occupation.

Your primary responsibility will be the organization and directing of the adult choir to perform music for the Sunday services. However, you may be called upon to lead singing for other services and social occasions as well as organize singing activities for the young people of the church. You will undoubtedly have an accompanist or organist who will be receiving a salary per Sunday, which will be a provision against embarrassment in this important department. All of the singers will be volunteers except possibly one or two semi-professional singers who are needed as soloists. These people are often students who receive a modest fee to further their musical study.

3. *Full-Time Choir Director.* You may be a person who is devoting your life to serving the church through music. As a Minister of Music in a large church with a substantial music budget, you can expect a remuneration for your services which will provide you a comfortable living. The basic salary is often augmented with the privilege of giving individual music lessons in a studio furnished by the church. Always remember: to raise your salary, raise yourself! You will be in complete charge of the music program in the church, including the organization and directing of the adult choir, the youth choirs, congregational and social singing, and music for special occasions. You may also be called upon to provide music which is necessary for church weddings and funerals. However, for such services you may expect a stipend from the individuals concerned.

You should have an accompanist and organist who should receive as high a fee as the music budget will permit, because his contribution to the success of your choir is immeasurable. His major responsibility will be to assist you at all services and occasions where music is needed.

Your choir may be a semi-professional one where the members are volunteers but a quartet of soloists is paid. Each individual soloist should receive a fee commensurate with his or her artistry and also upon the avail-

ability of that particular type of voice in the community. To avoid personal dissatisfaction, a standard policy of remuneration for soloists is wise where budgetary considerations permit. These soloists, although professional singers, must be imbued with the spirit of devotion to their work the same as the volunteer members.

You may have a professional choir where all members are paid a weekly stipend, depending upon the size of the church. There should be a standard policy of remuneration. Pay for the soloists is comparable to those of the semi-professional choir.

4. *Full-Time Organist-Director*. Perhaps you are one of those gifted people who are able to do two jobs at once. If so, you should command a commensurate salary which includes the usual remuneration for both director and organist. However, in practice, since there is only one person involved instead of two, the church usually looks upon such combined services as an opportunity to save upon the diverse demands of its budget. There is undoubtedly virtue in this point of view. However, you may expect a rather handsome salary with the privilege of giving individual lessons in the church if you have any time or energy above your duties.

Your responsibilities will be the same as the full-time choir director with the added obligation of providing organ music for services and accompaniments for special occasions. Your choir will probably be a semi-professional one where the singers are amateurs with paid soloists or it may be a professional choir where all singers, including soloists are paid. In the latter case you may be saved the anxiety of desultory attendance but you may have an even more difficult problem of achieving and retaining an enthusiastic and amateur spirit in the choir membership.

MAN OR WOMAN

As the ladies are always telling us, "It is a man's world," and our remarks may have implied that the director of a church choir should invariably be a man. We immediately point out to you that there are many successful choir directors in all parts of the country who are women.

It is probably true that there are many women who prefer to work with a male director and there are probably a few men who resent working with a female conductor. However, if a woman has the personal and musical qualifications necessary for a position as choir director in a church and with these qualifications will bring a spirit of service to her work, then there is no reason why she should not be successful. This undoubtedly will be true in a community where a woman has enjoyed considerable prestige in music through teaching or other activities.

We do not feel that there is anything inherent in the responsibilities of a choir director that cannot be performed equally well by either sex. There may be a prejudice against women conductors in some quarters. Still,

the tradition that women should not participate in the church service from the chancel is rapidly disappearing. Perhaps the utilization of more women as choir directors may be the answer to the shortage of qualified people for this service. Incidentally, we know of at least ten outstanding man and wife teams who are in charge of the music program of various churches. In all of these cases the man is the director and the wife is the organist. It should be remembered that in all of our discussions we consider our remarks applicable to both male and female choir directors.

YOUR BELIEFS

The main thesis of this book is devoted to the idea that musical qualifications will not compensate for a lack of personal qualifications. These individual factors are usually determined by one's beliefs. It is certainly paramount for a choir director to believe in the tenets of the church he is serving. If he is directing a choir in a Protestant or Catholic church he should believe in the principles of the Christian faith and exemplify them in his daily living. The same thesis holds true for those directing choirs in Jewish synagogues.

If the church choir is to realize its rightful influence in the worship services of the church, the same spiritual standards must be expected of the music leadership as is expected of other church officials. It would be termed a sacrilege if a church employed a minister who did not believe in the professed purposes of that church. This is taken for granted, along with a belief in, and an understanding of, the doctrines of the particular denomination involved. If the church feels that the choir is an integral part of Christian worship, then it follows that the church should also require Christian leadership for the music program.

The excuse is often voiced that it is impossible to find choir leadership that will meet these spiritual qualifications and still possess the necessary musical qualifications. The reason for this difficulty may be that the church has not educated the youth of its congregation to recognize the importance of the ministry of music, and to train them for the leadership positions in the church music program.

Several important factors enter into the problem of challenging Christian youth to accept this responsibility: (1) How can we challenge Christian youth if the top positions in church music leadership are given, without question, to those who do not meet spiritual requirements? (2) How can we challenge Christian youth to accept positions of leadership in the ministry of music when financial appropriations are not adequate for living requirements? (3) How can we expect to challenge Christian youth to dedicate their lives to the ministry of music if the church fails to indicate that the same leadership traits needed by the minister, for the development of Christian zeal and understanding—both for himself and others—are

also needed to insure the necessary attitudes for reaping maximum benefits from the preparation and presentation of sacred music?

As minister of music in a certain denomination, you can be of invaluable influence in guiding the talented young people of your church toward a desire to express their faith by serving their denomination with their music on either an amateur or professional basis.

The problem often arises whether it is advisable for a member of a church of the Christian faith to serve in the capacity of choir director in a denomination different from his membership. Under normal circumstances it is better for the director to be a member in the denomination of the church he is serving. However, among the Protestant churches the wide variance of religious practice is gradually diminishing. It is certainly true that there is much less difference between some denominations of the Protestant churches than between others.

Therefore, depending upon the tenets of the church, depending upon the ministry and the congregation, and depending upon the rigidity with which you may hold to your particular Christian faith, it would seem that in certain situations a director might be a member of a different denomination from the church which he is serving. One thing is sure; if you have been a member of a church since childhood and you are called to serve another denomination in the service of minister of music, no attempt should be made to convert you to that faith. If you wish of your own free will to change your belief to make your service more meaningful and effective then do it with sincerity and conviction.

YOUR PERSONAL LIFE

To be a leader you must be an example. To be a leader in a church you must exemplify the principles of that church in your daily living. Demonstration is far more effective than preaching. It is not necessary to assume an atmosphere of piousness and impose it upon your friends. Be your natural self in your conduct and human relations.

On the other hand, it is wise to get the key for your own habits of behavior from the mores of the community in which you live and the church which you serve. If these customs require a more rigid discipline than you are used to applying to your living habits, you have little choice but to abide by them, because of the nature of your work. To disregard the local mores is inviting criticism, friction and loss of effectiveness. If you cannot accept them you had better move on.

On the contrary, if you find the mores of the community or church more liberal or lenient, even more unorthodox, than you are used to following in your living habits, it is not necessary for you to relax your customary habits just to be "a good fellow." In such an unusual situation be your natural self. Don't preach, but just conduct yourself as a person devoted

to his work. In this work you cannot be a hypocrite. You cannot conduct your personal life on a set of moral or religious principles completely different from those you demonstrate in your service to the church.

1. *Your Family.* The security of a family and home-life should surely be a concomitant with this type of work. You need the understanding and encouragement of a help-mate. You need the kinship of loved ones with whom to discuss your difficulties and problems.

Living alone sometimes invites questioning eyebrows and mistrust. Aside from opening the door for accusation, however, living alone has a tendency to make a person too self-centered and ingrown even to the extent of losing tact, sympathy and understanding in human relations.

2. *Your Friends.* *A person is known by the friends he keeps.* Study the beliefs and habits of ten of your friends and associates and it will give you a good idea of what kind of a person you are yourself. Also, it will give you a good idea how you impress other people. A thoughtless choice of loose friends is usually the first step toward nurturing loose habits of living.

Moreover, it is an axiom that big people talk about ideas, ordinary people talk about events, little people talk about other people. Prepare yourself to be able to choose your friends among big people. To do this, remember that good books can be valuable friends. Cultivate the acquaintance of great books. A few are listed in the appendix which have been especially helpful to the authors.

YOUR PERSONAL TRAITS

It is easy to list a series of desirable personal traits such as enthusiasm, tact, sense of humor, sincerity, etc., the possession of which would make you not only the ideal choir director, but also the ideal of anything. Certain types of work do call for certain types of personalities. For instance, a certified public accountant is usually a personality different from a radio comedian. Perhaps it will be helpful to check yourself against the personality traits of most successful choir directors.

1. *A Well-Rounded Personality.* Everyone is not gifted with a dynamic personality, but it is possible for anyone to improve his personality if he so desires. Enthusiasm can be developed by increasing your interest in people and music. *Interest begets enthusiasm.* To develop sincerity, be yourself! The road to sincerity lies in always appearing to be what you are.

A pleasing, attractive personality is an asset to anyone who works with groups; but it takes on an even more important aspect when one is working with volunteer groups. Aside from these general personal qualifications certain traits seem to exact special attention.

(a) The director must have a generous endowment of *tact and common sense*. This need not imply that you should be a weakling in matters requir-

ing a firm hand, but it does imply that it is often necessary to substitute tact and common sense for "blind authority." This tends to eliminate the "iron hand disciplinarian" and the "temperamental genius." Neither one has any business directing volunteer church choirs.

(b) The director must possess a *refined sense of humor*. This does not mean that he needs to be a college wit. A sense of humor is more than being able to appreciate puns. People who take themselves too seriously seldom have a sense of humor. To develop it, learn to laugh with people and at one's own self. Learn to laugh with the group at both your and their mistakes. Make fun with the group, not at the group. A sense of humor in good taste will aid you in creating and maintaining an atmosphere that will enhance, rather than degrade, the innate dignity of the music being prepared at rehearsals.

(c) The director needs *emotional stability*. There are many disappointments in this type of choral work. Do you "fly off the handle" at every little disappointment? It requires emotional stability to accept disappointments without destroying the morale of the choir. If you are continually irritable and upset at the way things are going, turn your thoughts inward to meditation and prayer for the confidence and security that it will bring you. If you expect to generate emotional stability among the members of your choir, it behooves you to lead the way.

(d) It is difficult to separate personality traits from the *physical appearance* of an individual. High standards of good grooming, of cleanliness and of refined taste are essential if the director is to command the respect of the members of his organization. Without trying to be facetious, it might be well to caution you that a well-rounded waistline is not a concomitant of a well-rounded personality!

2. *A Sense of Values*. The volunteer church choir depends upon the satisfactions of its members for its existence. It remains for you, its director, to communicate to the membership of the choir a sense of values that will provide the necessary challenge. You must accentuate the power of the religious influence that the church seeks to promote in the community. You must awaken in the members the desire to contribute to the service of the church and to the enrichment of the community. You must motivate the members to dedicate their own self-improvement to this end. You must seek the broadest possible development of each member in terms of the individual capacities. You must realize that each individual can make a unique and important contribution if given the right opportunity. Finally, you must have faith in the powers of fine sacred music to enrich the lives of all who come in contact with it.

A sense of values in your choir members is not developed by preaching a sermon at every rehearsal. It is conveyed by example, a word here and there, a Bible quotation, the reading of the appropriate text in an anthem,

and by attitudes or even meaningful gestures. At times it may call for a little talk with individual members. *You will be shown the ways if you realize the goal.*

3. *Administrative Ability.* The successful director soon finds that he has to be more than a teacher and a conductor. He must have the ability to set up the organizational machinery to simplify the demands of details. Such organization involves getting people to work with him rather than just for him. He must be able to deal successfully with a heterogeneous group of adults who have a wide and varied range of emotional and intellectual capacities. This can best be accomplished if you promote organizational growth that comes from within the group, not from without. Chapter V is devoted to such problems.

YOUR PROFESSIONAL TRAINING

Since we have placed such emphasis upon the personal qualifications of the choir director we may have given the impression that musical qualifications are not as equally important. Regardless of what kind of a person you are, your musical limitations in time will reveal themselves. You can bluff only so long.

Your musical qualifications should include, as a minimum, a sufficient amount of literacy in music and a considerable degree of appreciation for music. Literacy in music means the same as literacy in language, i.e., the ability to read and write it. This does not imply that you need to be a virtuoso or a composer. It does signify, however, that you are immediately aware of musical mistakes in performance and that you have the skill to correct any errors in the music and to simplify parts whenever necessary without impairing the effect of the music. Appreciation of music implies an understanding of the social values in music, a love for its inherent beauty, a wide acquaintance with music literature and, especially in your case, a wide knowledge of music suitable for the church.

1. *Musicianship.* Knowing a dozen anthems or so is not a criteria for judging your musicianship. You should have a varied background of musical training that will enable you to know music from every angle. This will enable you to reveal the inner, expressive qualities of the music to your singers, not just the external, technical aspects. It will give the performance of your choir musical authority and your work will not suffer when compared to the performance of other choirs. Your job is to reveal the spiritual and aesthetic qualities of the music to singers so that the performance is more expressive as well as accurate. Seldom can this quality of performance be achieved except through sound musicianship.

2. *Reasonable Facility at the Piano.* As mentioned before, virtuosity is not necessary but you should have enough facility at the keyboard to enable you to play the music which you are studying, at least, well enough to get

some idea of it. Moreover, it does not seem to be expecting too much that you should be able to play hymns and simple accompaniments.

3. *Singing Ability.* A well-trained solo voice is an asset, but not a necessity, for the choral director. However, your voice should be trained sufficiently to be able to demonstrate the desired tone qualities. If you are a trained soloist do not use it as an excuse to sing all of the solos. Pass them around. Encourage qualified members in your choir to accept solo responsibilities.

Every director finds himself in the role of a voice teacher if he is to give adequate training to his choir. You will find multiple opportunities for definite vocal instruction in every rehearsal period. You need to be able to introduce practical vocal techniques whenever needed to bring out a more expressive performance of the music. Gradually you will be able to improve the choral tone of the choir as well as help individual voices.

4. *Conducting Techniques and Rehearsal Procedures.* One of the outstanding problems of volunteer church choir work is the unbalanced ratio between the time allotted for rehearsal and the demands of weekly performance. If you are to cope successfully with this problem, you must be qualified to utilize every minute of rehearsal time in a way that will produce the maximum in musical results. One way of attaining such efficiency is through the skillful use of conducting techniques. If you can convey your musical thoughts through the standard conducting movements it will save untold time usually consumed with talk, explanation and repetition. An introduction to these techniques and shortcuts in rehearsal procedures will be treated in Chapter VII.

YOUR PROFESSIONAL DEVELOPMENT

Every director who enters into his work with a spirit of devotion and service to his church will strive to continue his personal and professional development in order to make that service more effective. Don't sit back and let the waters of time roll over you. There is a "Balm in Gilead" for all who will keep swimming.

1. *Professional Organization.* Every director should be committed to the spreading and improving of fine music in the church. To do this you need to support and you need the support of your colleagues as represented in professional organizations. If you cannot belong to all of them you should single out at least two of them which seem closest to your interests. A list of such organizations follows:

- (a) Music Educators National Conference (MENC)
1201—16th St., N.W., Washington 6, D.C.

Active membership dues include a subscription to *Music Educators Journal*. This is undoubtedly the largest organization in the United States dedicated to the improvement of music and the betterment of the music

profession in the country. As a member, you join with over ten thousand others in the crusade of fine music.

- (b) Music Teachers National Association (MTNA)
S. Turner Jones, Executive Secretary
32 Browning Street, Baldwin, N.Y.

Active membership dues include a subscription to *American Music Teacher*. The goals of this organization are similar to the MENC. Originally it was concerned with the problems of private teachers. However, it has expanded its efforts until it includes divisions in both college and church music.

- (c) American Musicological Society (AMS)
Library of Congress, Washington, D.C.

Active membership dues include a subscription to *Journal of the American Musicological Society*. (Write to Kenneth Munson, St. Lawrence University, Canton, N.Y.) The AMS is an association of musical scholars interested in the study of music as an art and a serious branch of learning. The association is international in scope and if you wish to keep abreast with the research of these experts you may do so by attending the yearly conferences and reading the periodical.

- (d) Music Library Association (MLS)
Music Division, Library of Congress, Washington, D.C.

Active membership dues include a subscription to *Notes*. The purpose of this organization is to promote the establishment, growth and use of music libraries and collections of music, music literature and recordings. It is a valuable center for source material in all the fields of music and it will give you many ideas for the development of your church library of music.

- (e) The Hymn Society of America (HSA)
297 Fourth Avenue, New York 10, N.Y.

Active membership dues include a subscription to the quarterly publication, *The Hymn*. The HSA was organized in 1922 as the culmination of a cherished dream by Miss Emily S. Perkins. Its influence has been profound because it has developed a many-sided program. It has retained its original purpose of cultivating the use of the better Christian hymns in the service and to improve the singing of these hymns by the congregation. Its activities include a continuous search for new hymns; the promotion of hymn festivals in all churches; the maintaining of an important consulting service which affords information and counsel in all the realms of hymnody; and the publication of important papers to assist you in the building of a better program of hymn singing in your church.

- (f) American Guild of Organists (AGO)
630 Fifth Avenue, New York, N.Y.

Annual dues includes a subscription to *The Diapason*, the official magazine of the guild. The objects of the AGO are (1) to advance the cause of worthy music in the church; (2) to raise the standard of efficiency of organizations through a series of examinations; (3) to provide members with opportunities for meetings where they can discuss their problems. It has had a marked influence in improving the quality of organists and organist-directors in our churches.

2. *Individual Study*. Although it is advisable to keep abreast with your colleagues in general music development through attending conferences and reading periodicals, it may not seem feasible to you to belong to these organizations. What can you do to keep out of the rut? The obvious way is by means of individual study.

You may or may not have a college degree with a well-rounded musical education. If you do not have such a background check on your apparent weaknesses in music in light of the requirements of your position. Do you need a more thorough foundation in the harmony and theory of music; do you need more facility at the piano or organ; do you need to sing better; do you need a wider acquaintance with sacred music literature; do you need more skill in conducting techniques and rehearsal procedures?

You can improve in harmony and theory through self-study with a basic text. For improvement in individual performance you will probably need a teacher. For knowledge of literature inform a number of publishers of sacred music of your needs and keep your name active on their mailing lists. (You will find a list of publishers in the appendix.) For conducting techniques and rehearsal procedures it is difficult to make much advancement through self-study, although some aid can be secured from appropriate books. It is much better to try to attend a short course in a college or one of the choral schools or workshops given in various parts of the country each summer. These schools and workshops are extensively advertised in the periodicals mentioned in the previous section. Also, it is very likely that the denomination of the church you are serving has a conference each summer which gives instruction for choir directors. Try to avail yourself of one of these opportunities each year.

ORGANIST-DIRECTOR

Our previous remarks have been largely confined to the choir director who serves with the assistance of an accompanist or organist to form a Leadership Team. There seems to be a trend, especially in the larger churches, to secure an individual who serves as both accompanist and director of the music program. In order to function successfully in this dual capacity, it is necessary for this person not only to possess the combined personal and musical qualifications suggested for the director, but also, he must be a good organist.

It is difficult to obtain the services of a person who has these combined qualifications and is still willing to work with a volunteer choral organization. Consequently, we find the majority of organist-directors working with semi-professional or professional church choirs in large, urban churches.

1. Limitations of the Organist-Director.

a. It is difficult to provide a desirable accompaniment when one is also responsible for directing the singers to meet the interpretive demands of choral music.

b. It is difficult to aid the choir in meeting the interpretive demands of choral music when one's hands and eyes are occupied with the responsibility for providing the accompaniment.

c. In most instances, the person who is qualified for this position has spent most of his energy, during his period of training, in mastering the piano or organ—perhaps both. This tends to make him less capable of developing amateur voices than one who has made vocal study his major emphasis.

2. Advantages of the Organist-Director.

a. Only a single personality is involved. This removes the problem of personality adjustment between the director and the accompanist or organist.

b. Due to the combination of two positions, a more attractive salary can be offered by the church.

c. The individual that possesses the combined qualifications required for this position will tend to be a superior musician. This will often result in an improved standard of music repertory.

There is a turbulent argument among choir directors today whether both jobs can be done successfully by one person. Of course, the individual choir directors declare with vehemence that the responsibilities are too much for the talents and energies of one person. The organist-directors maintain that a person of ability plus the proper training can do superior work in both capacities and, moreover, the absence of a conspicuous conductor in the chancel is more in keeping with the dignity of the church service. Perhaps this criticism has led to the trend of choir directors to remain hidden from the congregation during the performance of anthems or to sing in one of the sections while cues are taken from the organist.

We know successful Leadership Teams (choir director and accompanist) and we know successful Organist-Directors. It would seem that the type of music leadership would depend upon individual situations. Perhaps only experience with both types of leadership will give the answer for each church.

We can point out to you, Mr. Director, that if you are a person gifted musically and have the personal traits suggested in this chapter, a very attractive career awaits you serving the church as an organist-director.

YOUR ACCOMPANIST OR ORGANIST

You may inherit a situation where there is an established organist. If not, you should have the privilege, in cooperation with the music committee, of selecting a person for this position. You may find yourself in the dilemma of selecting someone who is superior to you as a musician, thereby running the risk of losing his professional respect; or of deciding upon someone who is not as competent a musician as yourself with the resultant lowering of the standards of musical performance in the church service.

In such a decision you have no choice. Endeavor to secure someone who can match the personal qualifications suggested in this chapter for yourself. Then engage a musician who is not only a fine organist, but also a superior accompanist. This implies a person who can assume the role of soloist in the rendition of organ numbers, and who is at the same time willing to accept the role of accompanist in the planning of the service, the singing of the hymns, and the performance of the anthems. The final musical authority should rest in your hands but the organist needs to be impressed with the fact that he is not a "lone wolf" but a very important part of a leadership team. Hints on getting along with your accompanist can be found in Chapter III.

By and large, in the majority of situations men choir directors seem to have more success with experienced women organists. On the other hand, women choir directors seem to function best with a male organist and accompanist, usually a talented young man who is securing experience. There is no hint of the "battle of the sexes" in these suggestions. In fact, the opposite is true. In such situations there seems to be less chance for envy, petty jealousies, or professional misunderstandings. Naturally the determining factor is the person.

YOUR PROFILE

Sometimes, it is revealing to check yourself as to the qualifications inherent in the successful functioning of your responsibilities as well as to compare your qualifications with those of other directors who seem to be successful in their work. On the next page are three profiles that list those qualifications as presented in this chapter. They were filled in by directors actually in the field. Be as objective as possible as you fill in your profile. Indicate it in red so that it will be a continual reminder of your strengths and needs.

RATING SCALE

	very poor	poor	aver- age	good	very good
	1	2	3	4	5
A. A Living Philosophy					
1. Do you believe religion has significant effect on your life?					
2. Do you believe that the element of human service should pervade your work?					
3. Are your religious beliefs exemplified in your living habits?					
4. Do you believe that music can be a spiritually uplifting force?					
5. Do you place your church and your choir above your desire for personal and professional prestige?					
B. Personal Attributes					
1. Do you feel that you have the personal qualifications needed for your work?					
2. Do you have a democratic attitude toward your choir and your work?					
3. Do you enjoy working with people who lack your training and experience in music?					
4. Can you create an attitude of interest and enjoyment during the rehearsal period?					
5. Do you have the personality to develop the organizational aspects of the music program?					
C. Professional Qualifications					
1. Are you acquainted with a wide range of sacred music literature which you're trying to broaden?					
2. Are your skills adequate for your conducting responsibilities?					
3. Are your skills in vocal and instrumental performance adequate for your position?					
4. How do you rate in sight reading and ear training?					
5. Do you use sound psychological procedures in learning the music at rehearsals?					

CHAPTER III

WORKING TOGETHER

*Work thou for pleasure—paint, or sing, or carve
The thing thou lovest, though the body starve—
Who works for glory, misses oft the goal;
Who works for money coins his very soul,
Work for the work's sake, then, and it may be
That these things shall be added unto thee.*

Kenyon Cox

Unquestionably, the ability to get along with other people is one of the persistent problems of life. This fact becomes even more acute in situations where the success or fulfillment of a goal is dependent primarily upon a group of people working together. We scarcely know of any human endeavor in which continued existence and success depends so completely on the ability of individuals to work together as in the volunteer church choir.

NATURE OF LEADERSHIP

Again the key to this situation is contingent upon the attitude of the director. To tell the truth, the term "choir director" is not a suitable appellation. "Choir leader" is far more fitting to his real position. He must do much more leading than directing.

Your cue for getting along with people is found in your love for them. Invariably, your universal love for people is relative to your personal love of God. Love of nature, great books, great music, and the finer things of life contribute to this spirit. Love of people embraces a belief in people, a respect for people and courtesy toward people. It means a belief in their importance, a respect for their human rights, and consideration for them regardless of rank, sex, race or age.

Do you love people in this manner? If not, you are likely to develop a dictatorial attitude and sarcastic remarks will creep into your instruction. Do you believe that people are more important than music? If not, your work will become irksome, your disposition is likely to become irascible, and your gestures and voice will reveal impatience. May we repeat, regardless of how the choir members rate you as a musician, if they resent you as a person, all is lost.

Is music important? Of course it is! The latter half of this book will be devoted entirely to its importance. There is no compromise with music. You must place standards of perfection in performance upon yourself and then expect them from your choir. It is the manner in which you achieve these standards that makes the difference. Some people call it psychology; we call it religion. This approach does not dissolve discipline; it places it in its proper perspective.

There are always little people and it is sometimes necessary to take a firm but gentle hand with them. Sometimes little people are found in big jobs. Don't be little! Your ultimate success depends upon being big enough to be able to deal with little people.

Naturally, you must abide by the general policies of the church in regard to race and religion. If they are so contrary to your beliefs as to affect your work, then you have no choice but to leave. You will come in contact with bigots but don't be one yourself. Bigotry cannot be brushed aside but you can, at least, try to understand the other fellow's point of view. Try to follow the old Chinese proverb, "When you have become angry, you have lost the argument."

Perhaps we should itemize these points so that you can get a quick look at them.

1. Don't let the term "director" go to your head: you are primarily a leader.
2. Develop democratic attitudes and procedures; dictating is out of place in this work.
3. Your success depends upon your love of people and music, in the proper balance.
4. Your work will be ineffective unless you can sincerely accept the general policies and religious principles of the church.

THE ACCOMPANIST

Of all the performing musicians, the accompanist most deserves the title of "The Forgotten Man." Of all the well-meaning people in music, he is the most neglected. As suggested in the previous chapter, one of your first responsibilities is to assure yourself that you have a well qualified, cooperative accompanist. If you secure such a person you must treat him as an equal and an associate. He should not be the victim of your harsh remarks, the butt of your jokes, or the shock absorber of your musical mistakes.

Of course, if you are an organist-director you should have no trouble getting along with your accompanist, unless, that is, you have difficulty getting along with yourself! There is no humor intended in that statement.

If you are working with an accompanist, then the approach to your work should be that of a leadership team. If you are personally incompatible then you are likely to be musically incompatible. In such an atmosphere the standard of performance of the choir will probably suffer. Working as a team implies that both the director and accompanist must subordinate their personalities to the efficient and successful completion of the task. It simply means that both of you must "play the game."

There are a surprising number of husbands and wives serving as leadership teams in church choir work. Of all of these combinations with which we are familiar, the man is the director and the woman is the accompanist. We do not know of one case where the reverse is true. The first requisite of such a leadership team is the necessity that both be equally qualified for their respective positions. When there is a wide divergence of ability between them, they become the subject of pointed criticism and unfavorable, and often unjust, comparison. A man and wife leadership team can be most successful in this work if they will just remember that "business is business." Leave those petty differences and caustic glances at home and all will be well.

Perhaps the best way to assure yourself of complete loyalty and cooperation from your accompanist is to show consideration of him and not place him in embarrassing situations. Keep him informed of the anthems to be rehearsed several weeks in advance; in fact, it is often judicious to discuss with him the choice of anthems. Do not disconcert him by expecting him to sight-read a difficult anthem at rehearsal. Warn him in advance! Don't forget that the choir often follows the accompanist more than it follows your conducting; therefore, it will save time and effort if you go through the music with the accompanist in advance of the rehearsal as to tempo, dynamics and interpretation.

Briefly, in review:

1. Secure a well qualified accompanist, either man or woman.
2. The accompanist and you form a leadership team with all that the term implies.
3. Husbands and wives can form successful leadership teams if they will just forget that they are husbands and wives while on the job.
4. Don't put your accompanist in embarrassing musical situations.
5. Consult your accompanist as to choice of anthems and problems of interpretation.

THE CHOIR MEMBERS

If you have read Chapter I and if you can live up to Chapter II you

should have ample understanding as to how to get along with your choir members. Of patience, there must be no end. Did you ever look up the meaning of *patience*? It denotes calm endurance or self-possession, especially under suffering or provocation. Patience is far more than kindness. Then comes *tact*. Did you ever look up the meaning of the word *tact*? It implies delicate and sympathetic perception, especially of what is fitting, graceful, or considerate. Why not memorize these two definitions and repeat them with a prayerful attitude several times before each rehearsal. It works! We have tried it.

Your choir members, first of all, are just people. In most cases they have volunteered to work with you, to submit themselves to your leadership. They do not have to sing in the choir. Many of them are not sure whether they are blessed with singing ability or musical talent. They will respond to enthusiasm and encouragement, but they will resist indifference and sarcasm. Insist upon high standards of performance, but be patient with sincere efforts to achieve these standards.

Here is an example of *tact*. One of the authors was Director of Music in the public schools of a small mid-western town and at the same time was serving as choir director in one of the small Protestant churches in this town. The wife of the superintendent of schools was his leading (?) soprano. A new soprano of professional caliber moved to town and offered to sing in the choir. The elated director placed her next to the superintendent's wife feeling that this was a tactful move. After a few Sundays, Mrs. Smith, the new soprano, came to the director and said that she could not sing standing next to Mrs. Jones, the superintendent's wife. He did not wish to lose the new soprano and obviously he did not wish to offend the superintendent's wife. It was a small choir and there happened to be just one row of sopranos facing the congregation. During the next rehearsal the director went to the rear of the church as if to listen to the choir. From the rear of the church he called out, "I would like to experiment with the replacing of one or two voices in the choir. Mrs. Smith would you mind going to the other end of the soprano line. Now everyone sing that section again." The choir sang again with this shift in position by Mrs. Smith. The director, as he came forward to the choir, said, "That sounds much better. Balance is improved. We should not have our two strongest voices sitting together." It actually did sound better but what was more important, both Mrs. Smith and Mrs. Jones had been complimented and were happier as a result. The director was justly relieved.

Many such little incidents occur in any volunteer choir which require understanding in human frailty and skillful tact in handling them. One perennial and perplexing situation seems to exist in most volunteer choirs. There are usually one or two elderly ladies, invariably sopranos, who have been singing in the choir since time immemorial. Often they have outworn

and even worn out several directors. In the past they may have been prominent in the choir and the church. They might even be members of the Music Committee. Often their voices have developed a disastrous tremolo and their acuteness of ear has waned so that they sing off pitch. What to do is the next question!

The easiest way out is to do nothing and through normal rehearsal procedures tone down the choir to secure blend and balance. Have a definite understanding with the choir that any reference to any individual is nothing personal but simply a rehearsal technique. Make a few suggestions to individuals whom you know will not feel any indignation.

Then on one occasion you might address the omnipresent soprano with a remark of this kind. "Mrs. Green, you have a very good voice but to obtain a better balance in the choir I am going to have to ask you to sing softer." If said in the right manner she will probably come up to you later and say, "I do hope that my voice doesn't stand out any more." You have paid her a compliment and she may actually appreciate the attention she has received.

It is not always that easy. However, don't just summarily dismiss such singers from the choir. They do not deserve that kind of treatment after years of faithful service. Try to cultivate their friendship and win their confidence. After a period of time, arrange a testing period for sections of the choir by having individual voices come to you at specified times. When the time has come to interview Mrs. Green try to be as complimentary as the occasion warrants. Praise her faithfulness and years of service.

In testing her voice do not hesitate to point out the objectionable tremolo and the tendency to flat. Since you may have a shortage of altos ask her, since she has had so much experience, if she would mind singing alto. (Sometimes these older voices are not so obvious on the alto part and they have had a long experience in reading music.) If she refuses, point out to her that it will take a considerable amount of time to correct the tremolo and the tendency to flat but that you are willing to work with her to correct these faults. In the meantime, ask her if she would be willing to continue to serve the choir in some other capacity than singing soprano. Mention that with her experience she could be so helpful to you in the capacity of librarian, since she is familiar with most of the music that the choir has sung in the past. Or perhaps she would be willing to take the important responsibility of wardrobe mistress. Whatever she decides, express your appreciation of her cooperation.

Of course, there are many variations to this hypothetical case. Possibly we have spent too much time in discussing it. However, we have seldom talked to any director of a volunteer choir who has not voiced difficulties of this nature.

Another perennial question is, "Who will sing the solos?" Composers would do choir directors a great favor if they did not write incidental solos in anthems.

If you have a semi-professional choir and a paid quartet this problem is answered for you. However, in this case you may lose some excellent amateur singers who won't join your choir because they never have a chance to sing a solo. This attitude is incompatible with the philosophy of Chapter I but it exists.

The prudent thing to do is to pass the solos around. Seldom do you find people who wish to sing solos unless they have some capability. You will undoubtedly have different type voices in your choir. Try to assign a solo that fits a certain type voice. Arrange to give the inexperienced soloist some individual help. The congregation enjoys hearing the different individuals in the choir sing solos. With this policy no one person will develop the idea that he or she is the only soloist for the choir. In the long run this policy will assuage your singers.

Don't hold aloof from your choir members; make friends with them. Do not patronize them but fraternize with them. On the other hand retain the dignity of your position in your friendly association with them. You do not have to be "the life of the party." Do not attach yourself to any cliques which may form among the members. In fact, do your utmost to prevent the formation of such cliques.

Try to impress the members of your choir with the idea that the choir is a unified, cooperative group devoted to service. Each one contributes to the good of all in his own unique way. Some may sing better but all are needed. Interest yourself in the personal problems of individuals when they bring them to you but don't be a "busy-body." Don't try to make each individual feel important but try to make him realize his importance to the choir.

In short, what have we been saying:

1. *Patience* and *Tact*—these two. Use patience in general situations and tact in specific instances.
2. Your choir members are amateurs and volunteers. They are singing for the love of it. Don't kill this love.
3. Be free with positive evaluation; be sparse with negative criticism.
4. Don't just hob-nob with members of your own age; treat them all alike, young and old.
5. Don't sing all of the solos yourself. You might have a cold some Sunday.

THE MUSIC COMMITTEE

More will be said about the music committee later. Let it suffice here to call attention to your responsibility on getting along with the committee as a group of people. The committee usually has the responsibility of securing music leadership for the church. It naturally follows that the best way to get along with individuals who compose the committee is to do your job well.

The music committee sometimes consists of individuals with very definite musical tastes. You need not "bend over backward" to cater to them; neither had you better completely disregard them. We cannot resist the story of one choir director who rushed to the rear of the church after the Sunday morning service to secure the opinion of one dour faced committee member who invariably occupied the third pew from the front. There was a new soprano soloist that morning and she had sung a solo.

Director, greeting the committee member: "Good morning, Mr. Brown, what do you think of our new soprano's execution?"

Committee member, frowning and in a gruff voice: "I'm in favor of it!"

Members of music committees are usually very busy people. They have other responsibilities in life and have probably accepted their appointment because they have some interest or ability in music, and because they wish to be of some service to the church. As a rule, they do not wish to interfere with you in your work but prefer that it move along smoothly with as little assistance from them as possible. So don't beg trouble by going to them with all of your petty and personal grievances. Don't be like the school teacher who is always sending mischievous Johnny to the principal's office. It is usually a sign of inability and inefficiency.

On the other hand, it is part of your responsibility to keep the music committee informed of the progress of the music program. Always attend the scheduled meetings of the committee and profit from the discussion and suggestions of the members as a group. You are liable to them as a group not as individuals. Don't make the mistake of seeking the favor of certain influential members of the committee just because they may be more expressive vocally than some of the other members. Beware of the pitfall of playing one member against another member to secure favors or concessions. There is only one sensible way of associating with the committee in regard to the music program and that is by treating it as an entity.

In review:

1. Consider the music committee as a unified body of people.
2. Attend scheduled meetings of the committee for suggestions for and appraisal of the music program.
3. Consider and accept advice, but don't put yourself in the

position where it is necessary to humor or pamper individual likes and dislikes in musical taste.

4. Keep the music committee informed of the needs of the music program. Avoid pestering them with personal problems.

YOUR MINISTERS

The ministers and clergy of our churches are devoted men of God who had a definite calling to a life of human service. As the representative leader of the entire church program in functional decisions, your pastor is definitely the "boss." From the beginning you should secure his opinion of the place of music in the program. Is it primarily (1) a stimulus for church attendance, (2) a medium of evangelism, (3) an important part of the service of worship, (4) mainly an educational function in the church school, or (5) an instrument for community prestige? It is possible that he may feel that the music program should include all of these functions to varying degrees.

For a perfect understanding in planning the music service, a weekly conference with your pastor is a must. Perhaps at this meeting you can suggest music that will reflect the spirit of the sermons he intends to deliver. If he has any requests, do everything in your power to accede to them even if it means changing your scheduling of anthems or the ordering of new music. This weekly conference need not take over ten or fifteen minutes but during it plans should be made several weeks in advance.

Your minister will be interested in your personal life but he should not interfere with it. He will realize the importance of a fine, ethical person in your position as a good example in Christian living for the members of the church and the young people under your guidance. Of course, he has a right to expect this from you. Beyond this interest he will undoubtedly not concern himself with your conduct, as long as it is in keeping with the dignity and integrity needed in your work.

In churches that employ the services of several ministers they are considered as a team to further the religious, social and educational program of the church. Their responsibilities are usually relegated to various aspects of the total program. Indicate a genuine interest and make yourself available for any joint conferences which they may hold. Make a point of proving to them the importance of music in all phases of the program. It may mean extra work but it is the path toward building a church choir, the thesis of this book.

In your association with the minister(s) consider the following:

1. Keep friendly relations with him but retain a professional attitude.
2. Don't bother him with trivialities. He is a busy man.

3. Listen intently to his sermons and when one is especially helpful make a point to let him know it. Preaching is a rather dreary business unless one feels that he "strikes home" on occasion.
4. Work with him; plan with him; listen to him; but don't argue with him.

THE CHURCH SECRETARY

Don't underestimate the church secretary. Secretaries have a way of controlling things. Moreover, she is usually swamped with work. When she makes a special effort to give preference to your urgent requests, such as bulletins, mimeograph material, professional letters, etc., show your appreciation of her interest. Confide in her your plans for making the music a vital part of the church program. Enlist her suggestions. She has a way of being a tremendous influence "behind the scenes." Invite and encourage her to sing in the choir. This paragraph is important enough to reread.

THE CHURCH CUSTODIAN

Cultivate the friendship and court the favor of this gentleman. Listen to him attentively as he expresses his opinions on religion, politics or music. He is usually very close to the climate of opinion of the congregation. He knows the little idiosyncracies of the ministers. Convince him of the importance of arranging rehearsal rooms in advance, storing of equipment, and countless other little mechanical details that make life run more smoothly. Make him a partner with you in serving the church.

THE CONGREGATION

Many church members regard the choir as an organization which sings an anthem each Sunday morning, which may or may not sing at Sunday evening services, which provides the customary choral responses, and fills the vacant spot—the choir loft—either behind or to the side of the pulpit. If this unfortunate attitude is representative, then the organization, or the development, of a vital church music program is seriously handicapped. It is your job to dispel this attitude through your professional and personal relationships with church members.

The first move in this campaign, for that's what it is, is to make the congregation feel that it is an important part of the music program of the church. The hymns should be selected as an integral part of the service. The singing of the hymns should not be an organ solo or an anthem by the choir. As soon as the members of the congregation have some feeling of being a "part of things" they will be drawn to the director and he will be drawn to them. The improvement of congregational singing will be treated in Chapter XI.

Through the Sunday bulletin or by verbal announcement invite the requests of favorite anthems from church members. Then, whenever it is feasible, heed the requests. Naturally, the anthems used should be of such nature that they fit in with the style of service. Sometimes these requests are indicative of the effectiveness of the type of anthems you are singing. This policy is just a little indication that you have their interest at heart. It is a bridge between the choir loft and the pews.

If you can make a personal or musical contribution to the major social functions of the church, be sure to be there. Please notice that we said "major." There is a limit to the time and energy that you can use to participate actively in all the various social activities. In fact, the better job you are doing and the more popular you are, the more of such requests you are likely to receive. You need to be Mr. Tact himself, when you must regretfully refuse to accept these obligations. To determine your responsibility to minor social functions is one of value. Your primary function is to build a church choir, but if you consider it your only function, then you may defeat your own purpose.

There are always some people who have been very active in the church and are members of long standing. Then there are others who provide the major financial support of the church program. They are usually elders or deacons of the church, and occasionally one or two of them are members of the music committee. They are sometimes referred to as "the pillars of the church." It is not necessary to cling to these "pillars" but, on the other hand, it behooves you not to scar the marble surface of their feelings.

These "pillars" are usually sincere people who love their church, and worship the traditions upon which it was founded. They are skeptical of innovations. *They are, as a rule, more interested in a good church than they are in good music.* Seeking informal advice from these leaders in the church will usually pay dividends. If you receive severe criticism from one of them you might make a point to see him or call him on the telephone and say, "Mr. Smith, there have been a few problems at the church which have been puzzling me. I wonder if you could meet me downtown some day this week and go to lunch with me? I would like to obtain your opinion."

Accepting social invitations into the homes of church members is appropriate but don't feel obligated to assent to all of the invitations which may be extended to you. It is just as essential to avoid cliques among the church membership as it is among the choir membership. They are extending you a welcome into the church family and you must assure them that you are worthy of their generosity.

Summary:

1. The best way to win the congregation is to develop a choir that sings beautiful music beautifully.

2. Fine hymn singing by the congregation may be more important than a fine technical performance of an anthem by the choir. Think it over!
3. Keep the church members informed of innovations, a change of procedure, and musical events through the Sunday bulletin. They like to know what to expect. Don't try to shock them into attention.
4. Be receptive to requests for favorite anthems. However, it is impossible to cater to everyone's likes and tastes.
5. Participate in the social functions of the church as far as it is feasible in light of your major function in developing a music program for spiritual worship.
6. Many church members will judge you more severely on your social amenities than they will on your musical ability.

FELLOW CHOIR DIRECTORS

H. L. Mencken once wrote that a man's secret professional ambition was to impress his colleagues who are interested in or doing the same type of work. Is this ambition a driving force in your own work? If it is, you are doomed to keen disappointments. You will always find someone with more ability than you have, at least in some phase of the work. He may conduct better, he may have a better voice, or he may be more proficient at the organ console. Petty jealousies and envy can jeopardize the quality of your work.

Remember, you were selected for your position because someone liked you and had faith in your ability. You have a unique job to do. Don't try to do what other choir directors in your community are doing. Analyze your situation and develop the kind of music program that will function best in your church to make the members happier, more unified, and more spiritual. Perhaps a paid solo quartet is out of place in your church; maybe you should stress congregational singing over the technically perfect choir performance; or possibly you should use a different type of anthem. These dissimilarities develop from consideration of the likes and dislikes of all the people we have been discussing in this chapter.

On the other hand, do not be aloof or indifferent to what is going on in other churches in your community. If a nearby church has a flourishing volunteer choir and the one in your church is struggling for existence, then have a friendly chat with the director to discover wherein lies his success. It may be the matter of denomination (some denominations are stronger in some communities), it may be the effectiveness of the minister, or it may be found in policies and procedures. Swallow your pride and ask for permission to visit his choir rehearsals. You are very likely to find the secret in the friendly, efficient, and inspirational quality of his rehearsals. If so,

do not hesitate to learn from a man of this caliber, regardless of his religious affiliation.

Seek the amicable association of other choir directors in your community. Endeavor to work out an exchange of church bulletins to share ideas in selection of music and types of announcements. Churches of the same denomination may interchange choirs occasionally for Sunday services. Join in any unified effort to sponsor community-wide hymn festivals or combined choir festivals. Don't feel slighted when you are not asked to be the featured conductor. Musical and organizational responsibilities should be passed around. Sharing ideas with other choir directors is one sure way of continuing your professional growth.

Some additional thoughts for consideration:

1. Develop your music program on the premise that although the organized church is universal, the religious experience is personal.
2. Are you immersed in difficulties in your work? Do not hesitate to ask your colleagues for ideas; seek assistance from them, and knock on their doors for a friendly discussion of problems.
3. Remember, other choir directors are probably having their troubles, also. "Misery loves company."
4. "In unity there is strength," applies in your work.
5. The standards of your profession include not only sincerity, skillfulness and service, but also, a sense of cooperativeness with your colleagues. Be professional.

THE HIGH SCHOOL CHORAL DIRECTOR

Although the title of this section is in the singular it is intended to include the directors of the several high schools if the community is that large and might even embrace all of the teachers of music in the public schools. What applies to one director applies to all of them.

If you are a part-time director in the church it is more than likely that you are a teacher of music in the high school, and that you are using this opportunity to serve the church in a manner which will augment your income. If you are a full-time choir director it is very probable that the director of music in the schools is one of your colleagues. If so, everything in the preceding section is applicable.

The high school choral director is often an important person in the musical life of the community. He has tremendous influence upon the young people in his school, both personally and musically. Because of state certification requirements and the emphasis of music in some schools, he frequently has superior training and experience in music. In many cases he has his choice of being the choir director in several different

churches. Most likely he will prefer to serve in one of the churches of his own denominational affiliation.

The members of his high school choir are invariably attracted to the church choir where he is directing. This practice may be the result of the personal loyalty of the students or it may result from persuasive tactics on his part. His professional attitude should be to encourage the students to join the choir of their faith or home church. However, so many human factors enter into such situations that it is almost impossible to separate the personal from the professional reasons.

The sensible recourse is for you to seek the professional friendship of the high school choral director. Whenever possible, attend the school concerts and show an interest in the work he is trying to do. Compliment him by word or by letter on the continued improvement of the singing of his choir, on the caliber of music which he selects, and on the cultural effect the music in the school is having upon the community. These are the things he was taught to stress in his training for educational work.

If you have a multiple-choir program functioning in your church, discuss it with him if it competes with the singing program in his school. There is much controversy over this point in some communities. Try to work out a plan whereby the two programs complement and supplement each other, not compete with one another. Try to work out a schedule of rehearsals and music events so that the students will not be forced to divide their loyalties. At a propitious moment request him to provide you with the names of the students in his choir who are affiliated with the denomination in which you are choir director. Since over fifty percent of the music sung by many high school choirs is sacred, sharing ideas on suitable material is often profitable. In your association, countless other ways in which you can assist each other probably will arise. Take advantage of every opportunity to cement your professional relationships with the teachers of music in the schools.

Other ideas which you might consider:

1. The work of the schools and the churches should go hand in hand as well as the people who are serving these two social institutions.
2. Invite the high school choir to sing occasionally at one of the church functions. The choice of function may depend upon how well they sing.
3. Don't try to compete with the high school choral director. You are both in the work of human service.

THE COMMUNITY

One of the purposes of your church is to have a wholesome influence

upon the spiritual and moral life of the community. In your position as choir director you should contribute to that purpose as much as is feasible. Naturally, if you are the choir director in a large metropolitan church the community will be aware of you mainly through the excellence of the performance of your choir. However, all cities are composed of smaller communities and it is in the small community surrounding your church that you can be of personal influence through your own musical ability and character.

In a town with a population under 20,000 you should endeavor to participate in community affairs and projects as much as possible. This participation does not necessarily have to be limited to musical activities. There are Red Cross and hospital drives, boys' work, and benefits. Be alive to community interests and the community will respond with interest in your work.

Enough has been said about the importance of the example of your personal life. You are committing suicide if you live an ethical life in the church and an unethical or immoral life outside the church. Even if you are not found out, the lie will be detrimental to the quality of your work.

In addition, there are other little living habits which affect the attitude of people toward you. You are expected to know better than to be delinquent in financial matters. Regardless of how exasperated you become, avoid getting tickets for parking, going through red lights and speeding. It is embarrassing when such fines are posted in the local newspaper. You do not have to be a saint or a paragon of virtue but you certainly must take care to abide by the mores and customs acceptable for a good citizen in your community.

Here are three added points to consider:

1. As an officer in a church, it is impossible to avoid the attitude of the community that your conduct should set an example in personal and public affairs.
2. If the mores of a community "cramp your style" you had better search for a community more agreeable to your type of personality.
3. If you can get along with the community it will undoubtedly get along graciously with you.

REVIEW

Listed below are a few tests which will serve to check your ability to work with other people, an all important quality.

1. Without referring to the book make a list of the people who are suggested in this chapter with whom it is paramount that you work harmoniously together.
2. Make a list of the personal attributes suggested in this

chapter which a choir director needs to cultivate in order to be successful.

3. Memorize, as far as possible, the summarized items at the end of each section.
4. Underline the person or persons who should make the final decision in the choice of anthems: (a) Minister, (b) Music Committee, (c) Choir Director, (d) Congregation.
5. Make a list of the people from whom the choir director should consider requests for anthems.

*The trivial round, the common task,
Would furnish all we ought to ask.*

John Keble

CHAPTER IV

RECRUITING MEMBERS

*Now join your hands, and with your
hands your hearts.*

William Shakespeare

The most important aspect of the problem of building an amateur church choir is the recruitment and maintenance of choir membership. If you are going into a new situation, perhaps, though not likely, you may inherit a flourishing choir. All too often choir members seem to use the situation of a "change of choir directors" as an excuse to drop out, as a chance to become careless in attendance, or to assume an attitude of indecision until given renewed assurance and confidence by the new director.

If you inherit a going concern, tread softly. Regardless of your experience do not try to make changes too fast. Acquaint yourself with the past policies of recruitment, audition, attendance, and type of anthems sung. *People do not like to be forced into changes too fast, especially volunteers.* They must be led by suggestion and persuasion into the acceptance of new policies, new requirements and new music.

It is more than likely that most of our readers will be faced with building a church choir from nebulous beginnings. Therefore, you should determine immediately the manner in which the choir functioned in the church service in the past. You will probably find the choir in various stages of development. A general classification of these various stages of development may be described in somewhat the following practical scale.

1. Choir has no definite enrollment of membership; membership is solicited from the congregation prior to each worship service; there is no attempt to balance voice parts; there are no scheduled rehearsals; there is no formal organization; the sole function of the choir is to reinforce the congregational singing; and the only music materials are hymnals.
2. Choir has consistent membership; there is no attempt to have balanced voice sections; occasional rehearsals are under lay leadership; there is no formal organization; choir reinforces congregational singing and occasionally sings a hymn selection as special music; music materials include church hymnal, with perhaps another type of hymnal to afford variety to the special music.

3. Choir has membership roll of active and inactive members; attempts are made to have balanced voice sections; choir has been accustomed to regular rehearsals; there is a skeleton organization that does not function; choir reinforces congregational singing, occasionally sings an anthem, and presents easy Christmas and Easter cantatas; music materials include hymnals, anthem collections, some easy sacred octavos, and a few easy cantatas for Christmas and Easter Seasons.
4. Choir has an accurate membership roll; the voice sections are adequately balanced; there is a regularly scheduled rehearsal each week with extra rehearsals scheduled when necessary; there is a choir constitution that outlines sound organizational procedures; the choir presents a well-rounded program of music for the worship services; choir members have formed several small ensembles for special music, in addition to the choir program; there is an adequate library of anthems, anthem collections, cantatas, and oratorios; there are choir robes.

We hope that you are blessed with a choir in the final stage of development, but, if not, remember there is deep satisfaction in building something that represents *you*. A little study of the function and stage of development of your choir will prepare you for the work you must do in recruiting membership. Besides evaluating your choir as a functioning unit you need to assess the personal and musical qualifications of the present members. This can best be done on an individual basis in much the same way as conferences are arranged with prospective members. Moreover, the present members are usually glad of a chance to get acquainted with the new director.

RECRUITMENT OF MEMBERSHIP

The securing of qualified members for the choir is directly subject to the importance attributed to being a member of a particular choir. That is the reason why the initial chapter of this book was devoted to this premise. Membership in a choir shares an equal importance with the leadership. It is *our* choir, not *my* choir or *his* choir. Each element, the membership and the leadership, complements the other.

There have been instances where the membership of the choir has been influential in providing a needed stimulation for the personal and musical growth of the choir leadership; there have been other instances where capable leadership has resulted in the development of an outstanding choir membership. It is not a question of two entities, working within their separate spheres; it is a principle of two separable elements combining to form a unified choral organization.

Most organizations are able to maintain a two-fold division of membership: active and inactive. In light of the above principle this is not true of

the church choir. Every member must be an active participant if the choir is to fulfill its role in the program of the church.

BASIC CONSIDERATIONS IN RECRUITMENT

There are some basic considerations concerning the program of recruitment for the adult volunteer choir.

1. There must be the delegation of certain responsibilities in the acquiring of new members. If the church employs an organist-director, he will have the authority for the formulation of recruitment procedures. If the church employs the leadership team, the director, not the organist, will assume these responsibilities. The important consideration is that the responsibility for the acquisition of new members must be under the guidance of the music leader rather than the music committee.

2. All the procedures of recruitment must be formulated with the fundamental principle that any adult, making application for membership, should be carefully considered for membership in the choir.

3. The listing of membership qualifications and the adoption of certain membership obligations are suggested to serve as a check-list for those adults who desire membership in the choir.

4. The vocal conference is suggested as a means for the music director to acquaint himself with the musical attributes of the choir applicants.

5. The procedures of enlistment are suggested to serve as an aid to the choir director in securing personal commitments from the new choir members concerning their responsibilities to the choir.

PRELIMINARY STEPS IN RECRUITMENT

You, as director, must have some idea of the personal and musical qualifications which are desirable in choir members. In the previous section on the basic considerations in recruitment we suggested that every adult who applied for membership in the choir should be carefully considered. Does that mean if a tramp or rascal walked into the church and requested permission to join the choir that they would be accepted with open arms? The answer is, "No!" unless they showed a change of heart toward social responsibility. Does that mean that if a respectable member of the church, who is tone deaf, requests membership in the choir he would be permitted to join? The answer is again, "No!" unless a musical test indicated some music potential. Of course, in the case of the first two gentlemen they are not likely to walk into the church, and in the case of the latter gentleman he is not likely to make application.

The idea is that a list of qualifications should be suggestive, and, as far as it is judicious, they should be indicated on any publicity issued in the recruitment of members. Then, many of the people who are interested in joining the choir will check themselves, automatically, against the desired

qualifications. Of course, most people will feel morally and spiritually qualified to join the choir. However, if the musical qualifications seem formidable, it will have the opposite result and instead of attracting them to join the choir it will frighten them away. We have found, that in the final analysis, the majority of the applicants will possess enough musical potentialities so that a few months of training will be all that is needed to transform them into qualified choir members.

AGE LIMITATION

We are considering primarily the adult volunteer choir so the question arises as to what is an adult. In other words, will high school students be admitted to the choir? If the church supports a multiple-choir plan then these young people have their own choir and definitely should not be admitted to the adult choir. However, if there is only one choir in the church then there are several factors to be considered.

1. The church should provide spiritual experiences for its young folk through the medium of singing beautiful sacred music. Of course, they may participate in the singing of the hymns but many are interested in and qualified for more challenging music. Moreover, the church choir may be the very activity that holds certain young people in the church.

2. The talents of high school students may be needed to develop an adequate choir for the church service. In a church that sponsors only one singing group it is quite likely that there may not be sufficient numbers of members of the congregation who are interested and qualified to sing in the choir and assume the responsibilities of a member.

3. To become a member a high school student should be willing to assume the membership obligations that are accepted by all of the members. It is obvious that the effect will be demoralizing unless responsibilities are shared equally by everyone associated with the choir.

Since teen-agers vary so much in their maturity and sense of responsibility it is difficult to ascertain whether there should be a definite age limitation. Every young person who applies for membership to the choir should clearly understand the responsibilities involved. If he is willing to assume them, then it would seem that he is sufficiently mature to be a member. Regardless of this statement, however, we would question the advisability of admitting anyone to membership younger than sixteen years of age.

At the other end of the scale, we do not see any validity for an age limit in regard to adults. In fact, we have seen and heard successful choirs where the age of membership ranged from sixteen to approximately seventy years. They seemed to lift their hearts to the Lord like one big singing family.

CHURCH MEMBERSHIP

The question as to whether the choir membership should be limited to the members of that particular church presents a very knotty problem. It seems to us that there are two considerations involved.

1. Should the choir believe in the principles and faith of the church? In Chapter II we have pointed out emphatically the necessity for the director to believe in the tenets of the church which he is serving. It is equally desirable that choir members accept these tenets. The choir loft is not the place for theological arguments. In other words, it is wise for church members to sing in choirs of their own faith. If a person has no church connection it is not likely that he will find his way into a church choir. However, if he does, it leads us to the next consideration.

2. We recently polled the membership of several choirs of different denominations as to the requirement that all members of the choir should belong to the church. There was a large consensus of opinion that there should be no fixed policy of this nature as a requirement for choir membership. In other words, if anyone shows the interest, has the musical qualifications, and will assume the moral responsibilities he should be admitted into the choir. The general attitude may vary with this opinion in diverse parts of the country and in divergent denominations.

Walford Davies and Harvey Grace make a forceful statement regarding the policy of limiting the choir membership to those who are already members of the church:

The qualifications for membership of a choral society are purely musical, and rightly so; whereas entry to a church choir is (or ought to be) via membership of the church. Such a term as "religious test" is unpopular today. Very well, let us avoid it and put the case in a way that is as inoffensive as it is uncompromising. The church choir is a section of church workers drawn from the congregation, like any other voluntary church organization; and practicing membership of the church ought to be as naturally assumed in the case of a church singer as of a church parish councilor, a lay reader, or a district visitor.¹

Naturally, there could be no objection for a church to adopt the uncompromising standard suggested in this quotation if there is a sufficient number of interested church members who have the musical qualifications for choir membership. Many choir leaders have justified the acceptance of non-church members into the choir on the basis that the choir would serve as a medium for enticing the member to join the church. In our experience of many years of working with volunteer adult choirs, we do not recall a single case where this has been proved true. However, that does not rule out the possibility.

¹From *Music and Worship* by Walford Davies and Harvey Grace. Used by permission of Eyre & Spottiswoode, London. New York: The H. W. Gray Company, Inc.

It reminds us, somewhat, of the parental decision of purchasing a piano to entice Johnny (or Susie) to do more practicing. It is far better for them to promise Johnny a new piano if he will practice on the old one until there has been marked progress in his playing. Therefore, if membership in the church choir is to be used as an enticement for the non-church member to join the church, it would seem wise to reverse the above situation: let the applicant join the church before being admitted to the choir.

3. Is there any way out of this dilemma? As a third consideration we offer a compromise. The matter rests primarily upon the effect that admitting non-church members into the choir has upon the church service and upon the morale of the choir membership. There is no question that the choral portion of the worship services is designed to complement the other portions of the worship services, i.e., the reading of the scriptures, congregational singing, prayers, and the sermon of the minister. Some directors insist that the admission into the choir of non-church members, who may not be sympathetic or interested in these phases of the service, seems to create an atmosphere of superficiality regarding the Christian influence of the choir. Naturally, if this attitude is obvious in any situation then non-church members should not be admitted.

On the other hand, we have the testimony of several choir directors who admit all comers to choir membership; including home church members, other church members, and non-church members. They assert that an atmosphere of religious devotion can be created in rehearsals and services which will integrate all of these singers with varied spiritual backgrounds. A singing unit can be developed that will definitely contribute to the inspirational quality of the service of worship. They point out, further, that anyone who finds himself uncomfortable in such a religious atmosphere will drop out of the choir. We believe that a dynamic and spiritual leader filled with human love and understanding can develop such a homogeneous group of singers.

Like most human problems it is one that must be answered by the conditions found in individual churches and situations. Whatever policy is established it should be formulated by everyone concerned after studying all of the divergent factors. Although the director should be the one to decide upon individual choir membership, a policy of this nature should be a joint decision. It should result after conferences between the director, the minister and the music committee.

Moreover, the opinion of the present members of the choir should be considered even to the taking of a vote. If members of other churches and non-church members are admitted to choir membership, it surely should be acceptable to the director, the minister, and the music committee. Also, in a policy as important as this one we strongly feel that it should have the complete and unified approval of the present membership. On this basis,

you, as director should feel free to admit singers to the choir other than home church members. As a caution we might suggest that you be doubly careful in the consideration of their qualifications.

TENORS AND BASSES

We are tempted to head this section "the manpower shortage." We have reports from both men and women choir directors regarding the difficulty they have in attracting men into the fold of choir membership.

We still hear comments to the effect that American men feel that singing is an activity for the ladies and that it is effeminate to participate in it. With the astounding development of choirs in our schools we thought that this bugbear had been dispelled. It cannot be a matter of reluctance to serve the church because we hear of men willingly painting the new Sunday School room, putting a floor on the annex, and sundry other menial duties.

We prefer to think that it is a question of modesty, hesitation, and need of encouragement all rolled into one. Men like to sing but they question their ability. They need personal encouragement by the director and other choir members to join the choir. Men are willing to serve their church but if they have a singing voice it needs to be pointed out to them that singing in the choir is one of the most effective ways to make a personal and spiritual contribution to the church. As they willingly give of their talents, to that degree will they receive the blessings that worship has for them.

At this point, let us examine briefly some of the ways in which the men of the church may be made to feel the need of contributing to the worship service by singing in the choir.

1. Announcements from the pulpit by the minister or in the church bulletin may point out the need for tenors and basses in the choir but neither one, as a rule, brings concrete results. No, it is more effective through personal inquiry to discover the men in your church who can sing. Talk to these men individually. If these men have friends in the choir, encourage these members to invite them personally to join. Very often this attention and encouragement is all that is needed.

2. Congregational singing can also be used as an effective initial step in securing tenors and basses for the choir. As you endeavor to improve the hymn singing suggest to the men of the congregation that they attempt to sing some part that is comfortable for them, aside from the melody. A little confidence in singing a tenor or bass part on the hymns can be used as an incentive to try to carry a part on more challenging music such as the anthems sung by the choir.

3. Make yourself available to the Men's Bible Class by being willing to lead them in hymn singing or assisting them at social functions where informal music is needed. These men are usually the most active in the

church and, if time permits in their busy schedule, those who are qualified will join the choir if they truly feel that they are needed.

4. Sometimes and in some places the answer to the problem is the organization and development of a male glee club. Recruits for this group may come from the Men's Bible Class or the congregation at large. The social aspects of such an organization may be emphasized at first with the singing of hymns arranged for male voices and the rendering of barbershop harmonies. Gradually, more difficult song material can be introduced. Although such a group should never be organized primarily as a feeder for the choir; nevertheless, many of these men, especially the more talented ones, will become interested in the quality of music being sung by the choir and will seek membership in it.

MUSICAL QUALIFICATIONS

Many directors make no effort to set up any musical requirements for membership to the choir but accept all and sundry who make application. (As you recall, this course is our first consideration in the recruitment of members.) Some directors wish that they had some set of musical requirements for membership but do not know how to put them into effect without alarming prospective candidates to the degree that they feel unqualified or retreat with apprehension. Some directors, usually in the larger metropolitan churches, do set up minimum musical requirements and put them into effect through the personal audition prior to membership. Of course, in the professional choir there should be a minimum of music requirements which every accepted member should be able to fulfill. In the amateur volunteer there are several factors to be considered.

1. The director needs to adopt an attitude of optimism in the musical qualifications of applicants for membership and should have the utmost confidence in his ability through the rehearsal program to develop volunteer voices from a potential to a high performance level. To develop a fine singing unit from a group of unselected members is an exciting challenge and a tribute to one's personal and musical leadership qualities. Few people without the necessary minimum qualifications will indicate an interest in belonging to a singing group which imposes the responsibilities inherent in the membership of a flourishing church choir.

Moreover, the quality of music that a choir selects to sing becomes a deterrent to unqualified people. In other words, if the repertory of the choir represents a fine quality of church music it will represent a challenge to the director and the members. People who do not wish to meet the challenge of singing music that requires diligent practice will not be interested in joining or remaining in the choir. If, by chance under this system, a completely unqualified person does find his way into the choir, his continuance in the choir must be judged and treated on an individual basis.

2. If a director is desirous of setting up minimum musical requirements but is hesitant or negligent in putting them into effect through the personal audition, it is really a reflection upon the confidence he has in his leadership ability to develop a fine singing organization from rank and file amateurs. He may have the ideal of a superior performing choral group without the knowledge of procedures necessary for training such a group. He may be trying to pin the factors of lack of success upon something besides his own inadequacy.

Any director in such a predicament should examine carefully his personal and professional qualifications for shortcomings and areas of incompetence. Belief in one's ability can be developed through complete faith in what one is trying to do. Professional inadequacies can be corrected through added training and experience. When in doubt he should turn to the opinion of the choir membership. A frank discussion with them will probably clear the air as to the advisability of minimum musical requirements and auditions in that particular situation.

3. It is usually the director with the goal of professional performance standards who insists upon the necessity of minimum musical requirements and personal auditions as a preliminary to choir membership. He may be an extremely capable person and musician but cannot tolerate the long period of training necessary to mold a group of unselected people into a superior choral group.

This attitude may result partially from his view of the church choir as a vehicle for personal musical satisfaction or professional prestige. On the other hand, he may strongly and sincerely believe that only a superior choir of professional performing ability can fulfill its function in church worship. The director with this attitude often regrets that he does not have a professional choir so that he can be rid of all of the headaches of the volunteer choir.

We have no quarrel with this policy of recruitment where a director through strong leadership has more applicants for choir membership than he can possibly accommodate in the chancel or choir loft. We know of numerous choirs that have a waiting list of applicants. There should be an element of pride among choir membership but we insist that the primary motivation should be that of service. If this spirit is retained as more exacting requirements are put into effect, the director should be commended for his spiritual and musical leadership.

Perhaps you should check to see if you fall into one of these categories or a variation of one of them. More than likely you are in the same situation as most choir directors who are genuinely concerned with having a sufficient number of people to form a balanced choir. If so, don't become too agitated over the problem of minimum musical requirements and personal auditions. After all, anyone with a rather pleasing singing voice and

the ability to carry the voice parts in hymns, which implies some knowledge of musical notation, has adequate qualifications for membership in most church choirs. With such meager potentialities a group of singers with inspirational leadership and assiduous devotion to work can attain a remarkably high degree of excellence in musical performance.

Although a high standard of musical skills is desirable for any musical organization, there are other factors that must be considered in the church choir. Alert people, with limited musical training, can combine with others who have more training to form an excellent choir. The primary principle of the program of church music is to provide opportunities of personal and musical value to the membership as well as to provide music for the service of worship. These opportunities are not designed, primarily, to culminate in a performance of professional standards, desirable as this may be.

However, do not form the idea that professional choirs are always superior to amateur choirs. We know of many amateur choirs that are superior to some professional choirs in musical performance both as to expressive quality and technical perfection. Although the way may be long and hard, where there is a will coupled with faith, musical mountains may not be moved but they can be scaled.

PROCEDURES OF RECRUITMENT

As was mentioned in the Basic Considerations for Recruitment at the beginning of the previous section, you, as director, should be responsible for the formulation, introduction, and control of the procedures for recruitment. This consideration is especially applicable if you have been recently employed by a particular church. Moreover, members of the present choir, and the congregation, should feel a challenge to cooperate in these procedures. There are several steps which can contribute to a successful recruitment campaign.

1. *Schedule Definite Recruitment Periods.* One of the normal characteristics of volunteer choirs is the constant turnover of membership. This calls for a consistent program of recruitment. If you expect to meet the problem of turnover of membership, you must plan for it in advance. It is wise to have regularly scheduled recruitment periods through the year. The recruitment period should be of two weeks' duration. These two-week recruitment periods should be scheduled at least three times each year. If you have just been employed by the church, or if an emergency shortage of membership arises, an extra recruitment period can be scheduled immediately. There are several practical reasons why January, May and September seem to be the best months in which to schedule planned recruitment periods.

- January— the psychological impact of beginning a new calendar year
the stimulation of interest among potential choir members because of the recent Christmas Music Program
- May— the attraction of the approaching Easter music period
the stimulation of interest among potential choir members because of the recent Easter Music Program
the return of adult students from colleges affords a group of potential members
the incentive of preparing a summer concert—which could be varied by containing some secular selections—to be presented in August
- September—many churches begin their organizational year on the first Sunday in October
the beginning of cooler weather and the close of the vacation season
some people who have been members during the summer months may be leaving and will need to be replaced
the incentive of beginning work on the music for the Thanksgiving and Christmas seasons

2. *Plan Definite Publicity for the Recruitment Periods.* The publicity campaign for the Recruitment Periods should be introduced at least two weeks in advance of the time set aside for the period. There should be no attempt to beg, coerce, or over-persuade people to join the choir. Instead there should be a dignified approach with a two-fold emphasis: (a) what the choir can contribute to the personal and musical life of the membership, and (b) what the membership of the choir contributes to the over-all program of the church.

The initial step of the publicity campaign is to publish a series of short articles in the church paper, or bulletin, informing the congregation of the various functions of the choir. These articles can contain a synopsis of the musical and social activities of the choir during the past months. There can also be a forecasting of future events for the choir. If you desire, one article can be devoted to a summary of the qualifications a choir member should possess, and another article could summarize the obligations of choir members. This type of publicity will tend to make the congregation more conscious of the role of the choir.

On the Sunday morning chosen to launch the recruitment period, there should be a definite emphasis from the pulpit—perhaps a sermon—which stresses the relationship of music to worship. At this time *Survey Cards* can

be distributed to the congregation. (See Appendix for example.) These cards will provide an opportunity for the members of the congregation to indicate a desire to join the choir, or to suggest the name of a person who might be interested in choir membership. These cards should be turned over to the music leadership for tabulation.

3. *Formulate a Definite System of Tabulation and Follow-Up.* Your first step is to tabulate the information on the *Survey Cards* of potential members. This information will include: name, address, telephone number, church membership, type of voice, and possibly, experience in singing in choirs. If a prospective member presents himself, then you can inform him of the time of choir rehearsals and give him a set of by-laws. If your policy is to have a vocal conference or personal audition, you can set the time for such meetings. For those people who do not present themselves it is wise to call them by telephone or pay them a personal visit to give them the above information. It can be sent to them by means of a postal card but this method is not nearly as effective as the personal contact.

4. *Provide Means for Continuous Recruitment Throughout the Year.* The above suggestions for definite recruitment periods does not negate the induction of members in the choir at other times. It is to the advantage of the new member to join the choir during the above stated periods because that is when the choir usually begins work on new music and the preparation of music for special occasions.

However, the machinery must be in operation all during the year to welcome new members. In this way people who have moved into the community recently and have joined the church will adjust to a new situation more readily when they have the opportunity to take an active part immediately. One of the strong attractions for joining may be the chance which choir membership offers to make new friends. These individuals should be invited to the next choir rehearsal. At this time, you should introduce the new member to the choir; however, they may share any induction or enlistment procedures which have been inaugurated with the larger group of members which may join during the next recruitment period.

PROCEDURES OF VOCAL TESTING

One of the questions which seems to puzzle most choir directors is that of the need or value of vocal try-outs. If no individual auditions are scheduled the director is concerned as to how he can become acquainted with the personal and musical qualifications of the prospective member; on the other hand, if the applicant is auditioned as part of the process of becoming a member then, much to the director's consternation, many people are actually frightened away through lack of security in their vocal ability or because of fear of the ordeal in general. Some directors are using the vocal conference as a middle road which seems to avoid the unfortu-

nate aspects of the two extremes. Naturally, procedures will vary in different situations, but here are three methods which will give you ideas which can be tried out in your church until you arrive at the happiest situation. We hold no brief for any particular method. We have seen all three used with success depending upon the needs of the situation. The first two assume that all applicants will be admitted to membership in the choir, while the personal audition gives the director a graceful opportunity to refuse membership.

No Vocal Try-outs. Directors who work under the plan of accepting all applicants into choir membership usually hold no vocal try-outs of any nature for new members. They are simply invited to the next choir rehearsal and assigned a seat in the section of the voice part they choose to sing. The director adapts the procedures in the choir rehearsal, itself, to become acquainted with the vocal and musical ability of new members.

An experienced director can readily tell which members of the group have the ability to carry a voice part. When a section is practicing a certain part he can quickly spot a voice that does not blend. If the new member has difficulty in carrying his own voice part, the director can place him next to a member who has strong ability in this skill. If the voice of the new member does not blend well, this lack can gradually be corrected by the director's demonstration of the proper tone and through normal vocal procedures used in rehearsal.

The above plan functions best in choirs with fewer than twenty-five voices. As the choir membership becomes increasingly larger it becomes more difficult to determine the musical and vocal ability of the individual members through rehearsal procedures alone. It can be done but it takes a director with extensive experience in handling voices. In large choirs of fifty singers or more a short sectional rehearsal may be used to clear up blending difficulties. Also, the director can suggest that he will be willing and happy to help anyone who feels that he is having vocal difficulties or that his voice may not be blending with the group. A few such individual conferences will generally rectify any vocal problems which may have arisen by following the plan of no try-outs.

The Vocal Conference. As a compromise method between the no try-out and audition plans many directors are turning to the vocal conference. Such a conference should come at the end of the recruitment period and should be an evening designed to acquaint the director with the personal and musical attributes of the new members. The vocal conference should involve the entire group of applicants. It is wise to avoid any suggestion of the term *voice try-out* as this term tends to create a feeling of insecurity and nervousness in the new members.

The time for the vocal conference should be scheduled on an evening which does not interfere with the regular choir rehearsal. The number of

recruits will determine the length of time needed. A minimum of an hour will be needed if there are eight, or more, new members.

The vocal conference should be held in the choir rehearsal room (if there is one) or in one of the Sunday School rooms where there is a piano. It is wise to invite a group of the regular choir members to attend the vocal conference. There should be a minimum of one representative from each voice section of the choir which automatically assures a combination of voices for four-part singing.

Unless the director has a survey card for each applicant, one should be given to each new member to fill out giving the following information: name, address, phone number, voice classification, and choral experience, if any. These cards can be distributed and collected by the organist, or by a regular member of the choir. They should be sorted, following completion, according to voice classification and then returned to the director.

For the vocal conference the same seating arrangement should be used as for the regular choir rehearsal. Church hymnals should be distributed and several hymns sung. This tends to relieve immediately the tension of the new members. The director, with the new members' cards before him, can invite various recruits to form a mixed quartet (SATB) and sing a verse of a familiar hymn for further observation. While this quartet is singing, the director can make any notations on the cards that he feels will offer a picture of the new members' musical or personal attributes. Different combinations of recruits, and combinations of recruits and regular choir members, continue to perform until the director is satisfied that he has had ample opportunity for observation.

From time to time the director may single out individuals and ask them to sing alone, probably one of the following: solo section of an anthem, a verse of a hymn, or simple scales and vocalises. After the director is satisfied that he has a complete picture of the personal and musical attributes of the new members, he can resume work with the entire group, as a unit, and then dismiss the group—with the invitation to appear at the next scheduled choir rehearsal.

The director's problem will be to evaluate the strong and weak points of each new member so that the procedures during the choir rehearsals may be geared to strengthen the weak points. The director should write a personal note, as a follow-up, inviting each member to come to the next scheduled choir rehearsal. A printed, or mimeographed, brochure of the choir activities and by-laws should be enclosed with this invitation.

The Individual Audition. There are several conditions under which individual auditions may serve the director as the most appropriate initial contact with prospective choir members.

1. If the present membership of the choir completely fills the chancel or choir loft it is necessary to have a waiting list for new members.

2. When the choir has a large membership role of say fifty or more, the audition serves as the most expedient method of the director becoming familiar with the ability of applicants.

3. If the audition has been a policy in the recruitment of new members it may be wise to continue its use as long as satisfactory results ensue.

4. If the director seems to work best on this individual basis in establishing personal rapport with applicants and in securing an understanding of their musical ability.

The personal audition should be more of a personal interview than a vocal try-out. It should be primarily a get-acquainted period for the director and the prospective member. During the audition views may be interchanged as to the value of music in the services of worship and the need for the selection of music of superior quality and a high standard of performance.

A simple music test can be devised which will give the applicant an opportunity to display his strong points rather than embarrass him for his musical shortcomings. Various steps of this test may be interspersed throughout the audition. It should be as standard as possible so that everyone is submitted to some musical routines. This will offset any later criticisms from the comparative notes of different applicants. Such a test might include the following items:

1. The singing of the melody of a familiar hymn. This hymn may be one of the applicant's own choosing or one the director has selected with a moderate vocal range.

2. The matching of single tones played by the director on the piano. Six or eight widely interspersed intervals in the middle range should be sufficient. The applicant may use the *hum* or *ah* to match tones.

3. The use of several arpeggios to discover the potentialities of quality and range of voice. The applicant should sing these arpeggios using the *ah* vowel with wide open jaw.

4. Singing of a voice part of a hymn other than the melody as the director or accompanist plays all parts. The applicant should sing the voice part to which he is accustomed. It is even valuable to find out if the soprano voices can carry an independent part other than the melody.

This little test will give the director the basic information which he needs; namely, (a) ability to carry a tune, (b) any defects of hearing, (c) quality and range of voice, and (d) ability to carry an independent voice part.

Now comes the problem of whether, after having the audition, any applicant should be refused admission into the choir. It is not likely that any applicant who is sufficiently interested in singing in the choir and

assuming the responsibilities it accrues will not be able to make a passable showing on this test. If by chance, a so-called monotone should make his appearance or someone with such an objectionable voice as to cause dissension in the choir should apply—then, the director has no choice but to kindly explain why it is not advisable for him to grant membership to the choir. This may need to be done regardless of the person's status in the church, that is, the minister's wife, the superintendent of the Sunday School, or the president of the Ladies' Aid Society. If this policy is not followed the audition loses its purpose and significance. It would be a very immature adult who would not receive this judgment in the spirit in which it was given.

At the time of recruitment periods several hours during the week may be scheduled for auditions. The times of day should vary, but obviously later afternoon and evening hours should be favored. These hours should be posted and published in the church bulletin. The length of the audition should be at the discretion of the director. It need not be a long, drawn-out affair. The time needed for the musical portion is negligible so the director can use his own judgment as to the amount of time he should talk with the applicant. It will probably depend upon the appointments of the director or the applicant and whether other applicants are waiting.

Before the audition is over the prospective new member should fill out an *Audition Card*. The information on this card should be similar to that on the *Survey Card* except that the director may wish more extended information for future reference. This is especially true in the cases where there is a waiting list for membership and in the organization of youth choirs discussed in Chapter XI. (See Appendix for an example).

INDUCTION OF CHOIR MEMBERSHIP

Many directors disregard the importance of induction—a procedure designed to evoke a personal commitment of loyalty from the choir member. Consequently, after the program of recruitment has been completed, the new choir members experience difficulty in adjusting, both personally and musically, to the choir. It is quite common to recruit ten new choir members, only to find, six weeks later, that only five have remained with the organization. What is the reason for this abandonment of responsibilities?

The solution to this problem depends on the care that is taken in the formulation of induction plans that will impress the new members with the importance and value of choir membership. Induction procedures serve to make the regular and the in-coming members of the choir feel the significance of the social, as well as the musical, aspects of the choir program. The complexity of induction procedures which you should use will depend upon the size of your church and the value you place on such

procedures in the ultimate success of building a fine choir. The following practical suggestions will give you ideas for a point of departure if you have never used induction procedures in the enlistment of new members into the choir.

1. *A list of the New Choir Members Should Appear in the Church Paper or Bulletin.* There are valuable overtones to this gesture. It makes the new members feel that they have been accepted as a part of the church program; and it identifies, for the church membership, those of its group who are giving of their time and talents in the music program. This serves to create a feeling of mutual respect for the unified program of the church.

2. *Choir Membership Certificates Should be Issued.* These certificates can be printed at a nominal cost and will help to create a feeling of responsibility and pride on the part of the new members regarding membership in the choir. These certificates can be presented to the new members at the time of installation. In a professional choir such certificates are superfluous but in an amateur choir they are usually appreciated.

3. *There Should be an Installation Service.* This service can range from an abbreviated installation service (not over five minutes in length) conducted at the beginning of a regular choir rehearsal, to a formal installation service that constitutes an entire evening's activities—with banquet and other programming. If the choir membership prefers the latter form of installation, then it should be a biannual affair with the abbreviated installation service perhaps used in between, if the need arises. (Typical examples of these two types of installation services may be found in the Appendix.)

4. *There Should be an Informal Reception for New Members.* Many times this important factor is overlooked. It is easy for the regular choir members to recognize and remember the names of the new members who are usually added to the choir in relatively small numbers. How about the new members? The director should assume the responsibility for seeing that each regular choir member is personally introduced to the in-coming members. After each recruitment period an informal social hour, with light refreshments, following a rehearsal of the choir, will work wonders in establishing a friendly rapport between the old and new members.

THINGS TO PRAY ABOUT

This chapter has been long and probably discusses the most essential problem in building a church choir. It is certainly a truism that where there are no members there will be no choir. First, you must get the members and then turn your attention to the problem of holding them, which we will treat in the next two chapters. Perhaps a digest of the present chapter will be the best way of summing up the recruiting problem for you.

1. Study your church and your present choir to determine the most feasible approach to recruitment of members. Different situations may call for various methods.
2. Consult the present members of your choir. Their opinions are crucial to the building of membership.
3. Establish certain basic considerations which determine the policies of recruitment and guide you in the proper procedures to use. We have given you five considerations which you may adopt.
4. You will be confronted with several universal problems regarding which you must come to a decision, after enlisting the advice of the minister, the music committee and the present members.
 - a. Age limitation.
 - b. Church membership.
 - c. Recruiting men.
 - d. Attitude toward musical qualifications of prospective members.
5. After establishing some policies and considerations as a basis of procedure you are ready to proceed with a plan.
 - a. Schedule definite recruitment periods.
 - b. Plan definite publicity for the recruitment periods.
 - c. Formulate a definite system of tabulation and follow-up of applicants.
 - d. Provide means for continuous recruitment throughout the year.
6. The puzzling questions of the need for a vocal try-out of some nature will be determined by policies and considerations upon which you decide. You have a choice of three general types with variations within these types.
 - a. Probably the most common system is no try-out at all.
 - b. The vocal conference is a compromise between the plans of no vocal try-out at all and the personal audition.
 - c. When the individual audition is used as part of the recruitment procedures it should be conducted more like a personal interview. In such auditions the musical test should endeavor to determine the applicants' qualifications in four abilities.
 - (1) Singing of a melody
 - (2) Matching single tones
 - (3) Quality and type of voice
 - (4) Ability to carry a voice part
7. A careful program of induction of applicants is insurance against the inevitable turnover of new members.
 - a. A list of new members should appear in the church paper or bulletin.
 - b. Choir membership certificates should be issued.
 - c. There should be an installation service.
 - d. There should be an informal reception for new members.

CHAPTER V

ORGANIZING THE CHOIR

Choir Member's Creed

*I believe it my duty to my church
choir to love it, to support its
constitution, to accept its
responsibilities, to respect its
members, and to defend it against
all criticism.*

*Paraphrased from "The Americans' Creed"
William Tyler Page*

The selection of adequate leadership for any organization is important; the recruitment and selection of desirable membership for the organization are of equal importance; but, there still remains another factor; the formulation of a body of rules that will unify the energies of the leadership and membership for the realization of the objects of the organization. This body of rules is called a *constitution*. It contains the framework within which the functions of the organization operate. Its fundamental purpose is to promote efficiency and growth of all aspects of the organization.

When one mentions the matter of organizing the volunteer church choir, it usually stimulates a variety of opinions, ranging from the plan of having no organization except some helpers who are appointed informally by the director, to a plan for a full corps of officers who operate within the framework of a detailed constitution.

In your work, you must not fall into the fatal attitude that organization of your choir is just busywork. It certainly is no substitute for strong leadership but it may be just the added impetus necessary in building your choir into a working unit. Before we delve into a discussion and evaluation of the various stages of choir organization, perhaps it will help you in your own thinking of the problem if we consider some of the values of sound organizational principles.

1. *The Incentive to Function as a Democratic Organization.* The choir, as an organization, cannot hope to contribute effectively to the personal and musical development of members if there is not an atmosphere of democratic freedom. The only valid way to ascertain the individual needs of the choir member is to provide opportunities for the expression of these

needs. These opportunities are inherent in the democratic attitude of the director and the encouragement on his part for individual members to express their opinions. If the choir member is to feel a personal responsibility, then he must have an opportunity to express himself on the formulation of rules and procedures. A sound organizational program provides the medium for this expression.

Many choir leaders are forced to assume an autocratic or dictatorial role because the choir was not organized democratically in the first place. One might paraphrase an old proverb by saying: "Autocratic choir leaders are not born—they are made." Someone has to assume certain responsibilities. If there is not the delegation of responsibilities, as a result of sound organizational policies, then the leadership is forced to assume the necessary responsibilities.

On the other hand, a sound organizational program will serve to discourage the leadership from autocratic or dictatorial policies. The organizational procedures will assure the choir membership of a voice in all the proceedings of the program.

2. *The Opportunity for Individual Development of Membership.* The choir constitution should call for the delegation of duties to members, either individually, or in committees. The responsibilities of these assignments will challenge the member to participation beyond just singing in the choir, which will result in increased interest and personal growth.

Service as an officer of the choir, service as a member of a choir committee, or the privilege of having a part in the formulation of choir policies, will provide multiple opportunities for individual development. The delegation of these operational responsibilities will result in the choir membership accepting new attitudes of loyalty and support regarding the choir program. The personal enthusiasm which such participation generates is conducive to a more faithful group of members.

3. *The Distribution of Rehearsal Details.* In many instances the director spends more time in taking care of the non-musical details of the choir rehearsal than he will spend in the preparation and introduction of the musical aspect. This type of leadership may sometimes be a result of his personal attitude but it is more often a result of careless or inefficient organization.

A good test for determining organizational efficiency is to answer this question: Are the director and organist of the choir assuming the responsibility for any details, either musical or non-musical, that could be adequately taken care of by a choir member? Other questions that address themselves to this problem include: Why should the choir director have to be at the rehearsal an hour in advance to see that the music is distributed? Why should the director and the organist be expected to remain

an hour after the rehearsal to see that the music materials are sorted and returned to the choir library?

These questions are not meant to imply that the director and the organist should not arrive in advance of the rehearsal and remain after the rehearsal; they are meant to imply that there are other more valuable outlets for their time and energies. Many times the music leaders deprive the membership of invaluable opportunities for social, as well as professional counsel because they are occupied with these non-musical details. If it is not carried to extremes, a good slogan for the choir leaders should be: Do nothing that can be done adequately by a member of the choir. If the assignment of organizational details can be tactfully and sincerely handled, it will result in increased morale for the entire choir membership.

4. *The Perpetuation of the Choir Organization.* The formulation and adoption of a choir constitution results in a permanent record of the democratic thinking of the choir. If the constitution is formulated intelligently, there will be little danger of whimsical or impetuous change in choir policy. The choir considers the constitution as an instrument that is designed to insure every member equal rights and privileges. Unwritten rules are too intangible to serve the purpose of such a vital organization as the church choir.

There is another angle to this value of perpetuation. Choir membership will have a thirty-five to forty per cent turn-over in many localities during the period of a year. Although there remains a nucleus of membership, there is also the constant problem of the orientation of new members to the choir. A copy of the constitution or set of by-laws can be presented to each new member and it will serve as a recorded analysis of the rules and regulations that govern the choir.

There is still another angle to consider. The director and the organist of the volunteer choir are less permanent than the choir, as an organization. Often the church will change the music leadership after a few months' tenure. Many volunteer choirs have managed to maintain the same choir constitution, with only a few minor changes, through several changes of leadership and an almost complete turn-over of membership.

When the music director accepts a new position, he should be conversant with the importance of any choir constitution that may already be in effect. It doubtless represents the thinking of the choir membership, and it will acquaint the leader with a survey of this thinking. He should direct his course of action in light of past practices and policies.

If there are desired changes, these should be brought to light as soon as possible after the new music program is launched. A well-formulated choir constitution is rather easily amended. However, if suggested changes by the director prove unacceptable to the choir members and are not ratified by them, he should cheerfully and judiciously abide by the ultimate deci-

sions of the majority of choir members. To do otherwise will simply invite antagonism with the resultant loss of confidence, interest and loyalty on their part.

DEGREE OF FORMAL ORGANIZATION

In accepting the values of organization to the life of the choir, the director also accepts the challenge of assisting the members establish such a degree of organization as is necessary to bring about these desirable values. The degree of formal organization will unquestionably vary from one church to another. It is not necessary to follow verbatim the suggestions we are presenting in this book but they can serve as a guide. It should be profitable to examine the varying degrees of possible organization for your church choir.

1. No formal organization; no choir constitution; organization is left to director with the aid of members who are informally appointed on the spur of the moment; functions of the choir are held to the minimum.

This degree of choir organization requires the least time and effort both from the leadership and the choir members. It usually results from the director's personal attitude of "live and let live" and the feeling that it is easier to do things than to get someone else to do them right. However, this attitude can result in multiple problems in the long-term sequence of choir activities. In many such instances there is a consistent decrease in efficiency and morale due to the monotonous cycle of choir activities; meet, rehearse, dismiss, perform—and then the same old routine over and over again. Such routine is deadening to interest and certainly gives little opportunity for the continued personal development of individual members.

2. Autocratic organization; no choir constitution; or, a disregard for the existing constitution; the director is the sole authority for all musical and non-musical activities, requiring no help from anyone; the choir has only limited participation in organizational functions.

This degree differs from the preceding one in that the director assumes the roles of president, secretary, treasurer, and librarian in addition to his regular responsibilities (a sort of spiritual Mikado). We have heard choir directors justify this type of leadership by saying, "If you assume all of the organizational responsibilities, you will not have the problem of adjusting to so many different personalities and of persuading them to your way of thinking."

This attitude is certainly a limited and selfish way to view the organizational procedures for the choir, and it has two definite weaknesses: (1) the choir members are deprived of the opportunity of any personal service, aside from singing; and (2) the entire structure of the music pro-

gram rests upon the director alone. Things may move along quite smoothly for a while with these procedures but what is to happen when the present director resigns or moves to another position? One sound criterion for the efficiency of an organizational structure should be whether or not that structure can be carried through, regardless of changes in leadership or membership.

3. Pseudo-democratic organization; there is a choir constitution; the membership of the choir elects officers and the director appoints committee members; there is no attempt to provide opportunities for the officers and committee members to function; choir performs regularly in the worship services.

This degree represents an instance where the volunteer choir has all the framework and external factors of democratic organization. There is a detailed choir constitution; there is a full representation of officers and committee members—yet something is missing, the choir organization doesn't function.

The choir director has the tools with which to promote democratic relationships within the choir but prefers to let the tools lie dormant while autocratic practices prevail, sometimes referred to as "going his own sweet way." The constitution is disregarded; the choir officers are uninformed concerning their responsibilities; and no opportunities are provided for the officers or the members of committees to function. Unfortunately, the officers or choir membership seldom protest. Consequently, there is no challenge for democratic functioning. As a result, interest lags and choir duties become perfunctory. Then the inevitable inertia sets in with the gradual breakdown of morale, loss of enthusiasm, and finally carelessness and indifference in attendance at rehearsals and performances.

4. A complete and functioning democratic organization; a detailed choir constitution that is formulated and adopted by the membership; all officers and committee members are informed of their responsibilities; there are many opportunities for the choir officers to function; the choir is constantly expanding its scope of functions so that more and more of the choir members have opportunities for growth.

This type of organization is the result of the combined planning of understanding leadership and devoted membership over a period of time. In order for it to function properly, both leaders and members must cooperate fully. As a result of adopting and following this degree of organizational structure, a spirit of cooperation will permeate the entire area of choir activities and will manifest itself in the successful functioning of all aspects of the choir program.

INITIAL STEPS IN ORGANIZATION

Perhaps some suggested procedures will be helpful to you in your initial

efforts to organize your choir. They will apply equally well to the organization of a new choir or the reorganization of one already existing.

1. *Appoint a Committee for Studying the Organizational Needs of the Choir.* This committee should be composed of four or eight members, depending upon the size of the choir, with the music director acting as the ex-officio member. It is desirable for the committee to be composed of one, or two, representatives from each voice section. This tends to create a feeling of impartiality.

If the choir already has a constitution, it will need to be reviewed and studied in detail, to determine whether to maintain it as it stands, or to revise it to meet the needs of the present choir. If there is no constitution, it will be necessary to study outlines of other choir constitutions. Then, in the light of the present choir needs, efforts can be bent toward the framing of a suitable outline for the particular choir involved. After the organizational committee has reached a consensus, whether it be the re-adoption of the present constitution, the revision of the present constitution, or, the presentation of a new constitution, the committee should report its decision to the choir director. The next move is for the director to call a special meeting of the choir in order to discuss the findings of the committee.

2. *There Should be a Special Organizational Meeting of the Choir.* It is wise to schedule this meeting on a night other than the night of rehearsal. The outline or brief of the revised or proposed constitution should be in the possession of the choir members at least a week in advance of this meeting. At this meeting the choir members discuss the various implications of the tentative constitution with their leader and the committee. Impartial consideration should be given to every section and each section should be adopted separately by the unanimous consent of the choir membership. Then the constitution should be presented, as a unit, for adoption by unanimous consent.

If the adoption of the constitution is not unanimous then it loses its purpose of sustaining interest, more efficient functioning of the choir, and the fostering of greater loyalty. If extensive revisions are needed, the organizational committee should meet again and make the desired revisions which will be acceptable to the director and the choir membership.

3. *The Adopted Choir Constitution Should be Recorded in Permanent Form.* After the choir constitution is adopted it should, if possible, be printed in the church paper so that the choir members will know of the orderly manner in which the choir conducts its program. The constitution should also be printed, or mimeographed, and copies should be given to all members of the choir for their personal use. Extra copies should be made

so that they will be available for distribution to new members. A copy should be given to the church secretary so that the choir constitution can become a part of the historical data of the church.

COMPONENTS OF A CHOIR CONSTITUTION

A choir constitution may be simple in form or it may be an elaborate document. If it is too long it may become too cumbersome to be effective. A wise rule is to make it as simple as possible to cover the needs for a choir to function successfully. The following list of properties are just suggestions which you may follow as a guide. They are not to be considered an outline.

1. **PREAMBLE**—This section is a desirable place in which to state the name and general objectives of the organization. A preamble is not indispensable, but, it will contribute to the over-all dignity of the constitution.
2. **LEADERSHIP**—This section should not be elaborate. It should contain the policies of the church choir regarding selection and responsibilities of music leaders.
3. **MEMBERSHIP**—This section will state, briefly, the general responsibilities of the membership.
4. **OFFICERS**—Much of the success of the choir organization depends upon the selection and education of the choir officers. They are the key in the promotion of a democratic atmosphere for the choir. Specific responsibilities should be recorded. There should be a distinction made between elective and appointive officers.
5. **COMMITTEES**—There will be a need for standing committees. These committees will have specific responsibilities and will represent the democratic thinking of the choir. The director of the choir should be permitted to meet with every committee as an *ex-officio* member.
6. **BY-LAWS**—This is the section that the choir should be careful in formulating. It tends to represent the "teeth" of the constitution in regard to responsibility. The By-Laws should be a safeguard against laxity and carelessness, and should not be an attempt to regiment the activities of the members.

ILLUSTRATION OF A CHOIR CONSTITUTION

Perhaps an example of a functioning choir constitution will be a helpful guide to you and your organizational committee in formulating one which will suit the needs of your choir. The following constitution has served at least six choirs with which the writers of this book are familiar. The churches in which it was used varied in size from four hundred to two thousand members. It evolved over an active period of ten years of continual use. During that time it has undergone minor revisions from time to time, but it has remained fundamentally the same. We present it here as reference material.

PREAMBLE

We, the members of the (name of choir) of the _____ church of _____ city, _____ state, in order to develop and maintain the highest standards of volunteer church choir conduct and performance; to develop higher standards of musical enjoyment and appreciation for both the membership of the choir and the congregation; to promote an enjoyable musical activity based on spiritual and democratic principles, do hereby formulate and adopt the following statement of choir policies:

I. LEADERSHIP

1. Leadership for the choir shall be examined and recommended by the church music committee, voted on by the choir membership, and ratified by the church in regular business session.
2. Leadership of the choir shall be responsible to the church music committee.
3. The resignation or dismissal of choir leadership shall be recommended by the music committee of the church, voted on by the choir membership, and ratified by the church in regular business session.

II. MEMBERSHIP

1. Applicants for choir membership must be recommended to the choir director before they are brought to a rehearsal period.
2. Membership of any individual in the choir, not fulfilling his responsibilities may be terminated upon recommendation of the director, and approved by a two-thirds vote of the choir.

III. OFFICERS

1. Election of officers shall be held early in September at a time designated by the Executive Committee.
2. All elective officers shall be elected by a majority vote of the choir membership.
3. Any officer may be removed upon recommendation of the Executive Committee and approved by a two-thirds vote of the choir membership.
4. The elective officers and their responsibilities are as follows:
 - A. President
 - a. presides at all business meetings of the choir
 - b. appoints temporary committees
 - c. acts as advisor to the leadership of the choir
 - d. is the official representative of the choir in reporting to the music committee of the church
 - e. is an *ex officio* member of all committees
 - B. Vice-President
 - a. presides at business meetings in the absence of the President
 - b. assists the President
 - c. is chairman of the Induction Committee
 - C. Secretary-Treasurer
 - a. keeps an accurate roll of choir membership
 - b. is responsible for checking attendance at all rehearsals and performances
 - c. keeps a record of the minutes of each business meeting
 - d. is responsible for the official correspondence of the choir
 - e. disburses the finances of the choir when instructed by the Executive Committee and approved by a two-thirds vote of the choir
 - f. makes a financial report to the choir every three months
 - D. Reporter
 - a. prepares or collects items for publishing in the church or local papers
 - b. supervises the preparation and printing of special choir programs
5. The appointive officers are appointed by the director of the choir and approved by the Executive Committee.
6. The appointive officers and their responsibilities are as follows:
 - A. Librarians (two, but preferably three)
 - a. distribute and collect the choir music at each rehearsal and performance
 - b. keep a record of the music issued to each choir musician
 - c. keep choir music folders in order
 - d. make recommendations to the director for the replacement of lost or mutilated copies of the choir music
 - e. prepare a yearly inventory of the choir library
 - f. make recommendation to the Executive Committee regarding the cleaning or repair of the choir robes

- g. have the responsibility for the assignment of choir robes to the membership
- B. Assistant Director
 - a. directs rehearsals in the absence of the director
 - b. has charge of sectional rehearsals
- C. Section Leaders (four)
 - a. act as representatives of the four sections of the choir

IV. COMMITTEES

1. The Executive Committee shall be composed of the director, organist, and four elective officers of the choir.
2. The Executive Committee shall be responsible for the carrying out of the policies of the choir.
3. The Executive Committee shall serve as an advisory board in relationship to the church music committee.
4. The director of the choir shall serve as the chairman of the Executive Committee.
5. There shall be the following standing committees which shall be composed of members who are recommended by the Executive Committee and approved by a two-thirds vote of the choir:
 - A. Social Committee
 - a. promotes fellowship activities for the choir
 - b. has charge of the arrangements for all parties and banquets sponsored by the choir
 - B. Induction Committee
 - a. has charge of all installation services for new members
 - b. is responsible for follow-up procedures for new members
 - C. Music Materials Committee (four members)
 - a. is set up to perform as a mixed quartet
 - b. functions as an aid to the director in the selection and demonstration of music materials for the choir
6. The Nominating Committee shall be appointed by the Executive Committee at the last regular monthly business meeting preceding the annual election of choir officers.

V. BY-LAWS

1. Rehearsals shall be conducted weekly on evening from p.m. to p.m.
2. Two special rehearsals may be called at the discretion of the director.
3. The choir business meeting shall be conducted monthly at the close of the last regular rehearsal of the month. The annual business meeting for the purpose of electing officers shall be conducted the week preceding the annual church business meeting.
4. Special business meetings may be called at any time by the Executive Committees' recommendation, or by the presentation of a petition containing the names of seven choir members.
5. Vacancies in the elective offices may be filled by a special ballot at any regular monthly business meeting.
6. A quorum, which shall be required to transact choir business, shall be composed of two-thirds of the choir membership.
7. The director shall pass upon the validity of excuses for absences from rehearsals or public performances. There shall be the following policy for unexcused absences:
 - A. Four unexcused absences from rehearsals during a calendar month shall automatically drop the member from the choir roll.
 - B. Two unexcused absences from public performances during a calendar month shall automatically drop the member from the choir roll.
8. Reinstatement to choir membership shall be by a majority vote of the choir at the next monthly business meeting of the month following forfeiture of membership.
9. Dues of per year shall be assessed each member for the purpose of establishing a Flower Fund for recognition of the illnesses or death of choir members. This fund shall be disbursed the same as other choir monies.
10. Amendments to the choir constitution and by-laws may be made at a regularly scheduled business meeting. The proposed amendments must be submitted, in writing, to the choir membership at least one week in advance of the presentation for vote.
11. *Robert's Rules of Order* shall be the reference for all parliamentary procedures.

ENCOURAGING REGULAR ATTENDANCE

The securing of regular attendance on the part of choir members seems to be the nemesis of all choir directors. There are undoubtedly some uncontrollable factors such as the present tempo of living, conflicting interests, various entertainment media, and social and economic demands on time and energy. However, if a positive approach is taken to the problem several controllable factors loom into prominence which can contribute to regular attendance at rehearsals and performances.

These factors have been covered generally throughout the book but it may be advisable to point them up as applied directly to this fundamental problem in building a choir.

1. *The Choir Rehearsal Must be an Enjoyable Experience.* The majority of choir members will not continue to give their services to a choir if the rehearsals are tedious and boring. It is up to the director to keep the rehearsals alive and interesting. This ability is not just one of personality although this aspect of the director's equipment is certainly not to be disparaged. There is no one type of personality peculiar to successful choir directors. The temperaments of choir directors vary as much as those of people in other fields of endeavor.

Regardless of his general temperament every choir director needs to have a belief in what he is doing and an enthusiasm for doing it. With these two attributes he will exude the atmosphere that every choir rehearsal is a very important part of each choir member's life. People like to feel that what they are doing is important. Choir members are bound to catch the spirit of belief in the mission they have from the enthusiasm that the director conveys at each rehearsal.

For a rehearsal to be enjoyable the director needs to avoid several human pitfalls. He can be demanding and still be amiable. Undue negative criticism and sarcasm defeat his own purpose. Excessive ranting about late and irregular attendance at the weekly rehearsal is futile. Threats, coercions and pleadings just lower the opinion which members have of their director.

The enjoyable rehearsal is dependent primarily upon the rapport between the director and the choir members but it is not limited to this intangible factor. The social program previously suggested and a camaraderie spirit among members are almost equally important. Other aspects also need to be considered.

2. *The Choir Rehearsal Must be a Learning Experience.* If choir members feel that they are receiving something of a constructive nature for themselves they will usually be regular in attendance to rehearsals. If the director has the professional equipment to give this something to each individual choir member, problems of attendance invariably diminish.

These learning experiences are generally concerned with music. They include growth in musicianship, greater facility to read music, improvement of voice production, and a wider knowledge of choral repertory. There is no doubt that the use of worthy music, which is not too far beyond the technical ability of the choir, will eventually attract members that are more interested, more loyal, and more talented.

In this phase of the rehearsal the director is more than a conductor. He is also a teacher. His success depends upon being thoroughly prepared in these facets of learning, and knowing the most direct and efficient methods of imparting them. By the way, these learning experiences need not be limited to musical skills but may embrace a better understanding of beautiful poetry and even the maxims of a philosophy of life. However, no preaching, please!

3. *The Choir Rehearsal Must be a Spiritual Experience.* We have emphasized the need for developing a spirit of service to the church on the part of the choir members. This does not mean that the director should deliver tirades on the sense of duty that members should demonstrate. There is always a nucleus of members in every choir who thrive on this sense of duty. To them this duty is a genuine spiritual experience and consideration of the personal and professional equipment of the director is a secondary factor in their loyalty to the choir.

A spiritual experience for most members, however, will be realized through the artistic singing of beautiful sacred music. The stress on the meaning of the text as it relates to the music is the surest way of fostering such experiences. Each rehearsal should be planned to give the members through music an opportunity for meditative, prayerful expression as well as the thrill of singing a hymn of praise to God.

4. *A Democratic Atmosphere Must Pervade the Rehearsal.* Enough has been said about the tragic consequences of an authoritarian attitude and dictatorial procedures on the part of the director. Such attitudes and procedures can best be offset by having a democratic organization as suggested in this chapter. Turn over details of attendance to the members themselves.

a. Through the committee on by-laws let the membership decide upon rules of attendance. These include the number of unexcused absences per month from rehearsals and performances which are permitted before being dropped from the choir rolls, the reinstatement of members, and the posting of attendance records. (See page 76)

b. The organization of a telephone committee to call those members who are absent in order that they will feel that their presence at rehearsal is needed. The choir director should be a member ex-officio of this committee and do his share. Members like to be missed by their director.

c. If there is a problem of transportation of choir members to and from rehearsals a car pool should be organized.

d. If members have problems securing baby sitters then some kind of service must be developed to alleviate this modern dilemma. Very often teen-age girls who are members of the church can be enlisted to give this service free of charge, if a plea is made for volunteers through the church bulletin or by the minister from the pulpit. The normal fees charged by babysitters make this service prohibitive for many young parents to attend choir rehearsals. Many churches now provide such service on Sunday during the morning worship.

e. The publication of a choir yearbook adds interest and encourages regular attendance. This yearbook can give the complete membership of the choir and give recognition to outstanding records of attendance. It can give a list of the officers and committees and indicate unusual individual services. It can report the various activities of the choir such as social events and performances other than the regular Sunday services. It can list the music that the choir has sung throughout the year with emphasis on major works.

f. A complete and accurate record of attendance, tardiness and excused absences should be kept. It is a human trait that if we know that someone is checking on us we will make that little extra effort necessary to make a good impression. The psychologists call this the desire for social approval. It works!

COMPENDIUM

The principal values that are realized from such prescribed patterns and procedures of organization as those presented in this chapter include: a framework for democratic functioning of the choir, the distribution of operational details of the choir program, the perpetuation of the choir as an organization, and a medium of the discovery and development of leadership skills within the choir membership.

Perhaps the whole idea may seem quite formal and formidable to you. It is certainly true that a democratic framework does not necessarily assure democratic and amicable relationships. Autocratic procedures and dictatorial attitudes may permeate even the most carefully thought-out form of working policies. The functioning of any democratic constitution depends upon human relationships. A choir constitution can serve as a check to irresponsible conduct on the part of the director or members but it should never become a barrier or impediment to the natural and friendly relations between leadership and membership. In other words, a choir should not serve the constitution; rather, the constitution should serve the choir.

We know many flourishing choirs that are existing without a formal organization. There are always those willing souls who will "pitch in" and do the work. In smaller churches where the choir membership is less than twenty-five the choir can function as one big family, that is, if it is

an agreeable one. The general attitude established by the director in his rehearsal practices and relations with individual choir members is the true determining factor of the democratic atmosphere that pervades the choir loft. A perusal of Chapter III will point the way to this all-important state of affairs.

As choirs increase in size beyond twenty-five members the consideration of some type of organization becomes increasingly necessary. With a choir of fifty voices or more a constitution and organization of some nature would seem almost indispensable. Remember, the degree of organization should rest with the choir membership after informal discussions with the director.

As a final word, we should caution you that the organization and constitution is not a substitute for leadership. Choir members retain their interest and loyalty in the choir because of the personal, musical and spiritual values which they receive from it. Choir membership must be so vital to them that they cherish it beyond competitive interests and obligations. Faithful attendance to rehearsals and performances is sustained by such devotion. A joyful and constructive social and musical experience at each rehearsal provides the personal incentive to make every sacrifice to be regular in attendance.

CHAPTER VI

SELECTING MUSIC

*Some to church repair
Not for the doctrine, but
the music there.*

Alexander Pope

Too much emphasis cannot be given to the selection and care of music materials for the church choir. It is one of the most important jobs which you have in building a church choir. The anthems which you select represent the vehicles for the conveyance of the musical and spiritual messages of the choir to the congregation.

It is difficult to select appropriate anthems for the volunteer choir without first having a definite knowledge of the vocal and general musical limitations of the members. For successful choir work, the materials must be within the musical and emotional grasp of the choir. Moreover, it is not wise to try to force the membership of the choir to meet the technical demands of music which is beyond their musical attributes. However, this does not mean that occasional anthems or cantatas should not represent a musical challenge to the choir. Gradually, through your leadership, the choir can climb to the top of the Mt. Olympus of musical performance, but it must follow the circular paths and not try to leap over musical precipices.

Music materials are influential in the wholesome growth of all the activities of the choir. Therefore, they must be selected so as to contribute to individual growth, much as one would select any educational materials to stimulate and assure the best learning. This implies that you must begin where you find the learner. In other words, if the choir has been accustomed to singing easy, tuneful anthems of a somewhat secular nature, don't try to saturate them with Palestrina and Bach from the outset. Occasionally, introduce an anthem of a more worthy quality than the habitual musical diet of the choir. But more about musical taste later. Just remember that the path to the Mt. Olympus in musical taste is the same as the one to musical performance.

TYPE OF SERVICE

The Protestant churches that conduct primarily non-liturgical services

are faced with a major problem. These various Protestant non-liturgical groups have no traditional music liturgy which they can confidently fall back upon. As far as these churches are concerned, any text which is not at variance with the particular creed of that church can be set to any musical background.

It is a somewhat different problem in the liturgical services of the Catholic and Jewish faiths. The choir director in the Catholic church has a rich heritage of beautiful music from which to draw that was written for a definite liturgical service. Of course, there is a wide choice within this limitation, but still the first criteria is whether it meets the requirements of the service. The same condition is true for the choir director in Jewish synagogues. However, in recent years considerably more latitude of choice in the type of anthems being sung in both the Catholic and Jewish services is noticeable.

The majority of the ministers of the non-liturgical school have had little or no training in music. The minister is not expected to contribute anything to the musical program; consequently, he is not always too aware of the impact of it on the total church program. This places the responsibility for the selection of appropriate music materials squarely in the hands of the director. In many ways, this is highly desirable and educational. However, this condition can result in disaster if the music leadership is not aware of the principal objectives of the ministerial program.

Many times the director seems to forget that the anthems of the choir must contribute to the unification of the worship services of the church. This purpose must ever be in your thoughts.

TASTE IN MUSIC

"How can we get choir singers and church congregations to like better music?" seems to be the everlasting cry of choir directors. These choir directors, through long years of toil and training, have arrived at their goal of becoming proficient musicians and sincerely believe that they know the kind of music which should be sung in the churches. But as soon as they try to impose their knowledge and musical taste upon a choir or a congregation, they are often met with rebuff. It is certainly discouraging for them. We found out a long time ago that where human beings are concerned there is no one ready-made solution to problems. However, here are a few considerations which may be helpful.

1. *Religious Music.* We reiterate that the true function of music in the church is to contribute to the spiritual worship in the services. Therefore, the primary question is not, "What is good music" but rather, "What is religious music?" It can be reduced to the consideration of the attributes necessary in music if it is to satisfy the requirements for use in religious

services, or to inspire the performer or listener with a spiritual feeling.

Just because music may be devoid of all idioms of scholastic secularity, such as syncopated rhythms, meaningless florid scale passages, sentimental melodies, "barbershop" harmonies, or lush chromaticisms, it still does not follow that it will create an atmosphere conducive to worship. We must say that the *absence* of secular compositional devices is not enough.

There must be the presence of something inspirational. The music must be associated with a religious text of fine quality. *Remember, fine texts usually beget fine music.* Sometimes the text appears right along with the music, as in the case of hymns and choral compositions; other times a religious text is merely associated with the music, as in some of the choral-preludes of the pre-classical and classical composers. It is necessary, from a practical standpoint, for the melodic and harmonic content of music to provide an appropriate setting for this text—whether present or implied—that will enhance rather than detract from the understanding of the intended message of the text.

It behooves you to take these factors into consideration in selecting music. Ask yourself if the music was composed for religious purposes rather than secular. In catering to musical tastes, no one has to stoop to music written today for commercial purposes, although associated with a pseudo-religious text. The crux of the question is whether the music will give you, the choir, and the congregation a spiritual uplift. The inspiration may be of a meditative or ecstatic nature, but it must be present.

2. *Improving Taste.* The musical portion of the worship program cannot stand alone as a work of art and still fulfill its ultimate mission any more than can the architecture of the building, the symbols on the altar, or the paintings on the wall. Some of the music materials used must be within the scope of the musical tastes of the congregation; some must represent the musical tastes of the choir membership; and some must be representative of the musical standards of the leadership, where it may reach an even higher level.

The average congregation of churches having either liturgical or non-liturgical services can, and probably should, be educated to appreciate the better selections in the field of sacred music. This training would have to begin at the musical level of the congregation and then progress slowly to a desired level of musical standards considered worthy of the leadership and the choir membership. Admittedly, it would be much easier to disregard the musical needs of the congregation, and to rehearse and perform music that suited only the taste of the director and choir members. However, the choir will never reach its maximum level of effectiveness in this way.

There are many subtle influences that affect the musical tastes of a church choir and congregation that are often disregarded or overlooked. These

include the artistic as well as the functional quality of the church edifice, the interior decorations, and the cultural background of the church membership. There is no question that just as the spiritual influence of a church is felt in a community, so there can be a corresponding improvement in the standards of the music program. Also a church building that exudes a spiritual atmosphere will activate the use of music of an artistic and religious nature. Therefore, the more the director realizes the inter-relatedness and inter-dependence of the music program with the total church program and the more he is willing to work for the improvement of the latter, the sooner he will be able to realize a music program of the quality dear to his heart.

There seem to be two primary factors in this concern of improving musical tastes in a church. The first is the influence that the church has in changing people. As people improve so will their cultural tastes improve and these attitudes will be reflected to some degree, at least, in their musical likes and dislikes. Your challenge here is to get behind the minister and the total church program.

The second factor is that of timing. If you suddenly impose your superior musical standards upon choir and congregation alike you will have a musical revolution on your hands. Democratic procedures are needed here as well as in social relationships and choir organization. If you approach the problem with patience and understanding, your goal can be realized and your artistic integrity assuaged. *Remember, man was not made for music but music was made for man.* The answer lies not in compromise but in the realm of vision.

There are several devices which may be used to foster musical taste but don't attribute to them the hypnotic quality of a talisman or amulet to soothe and charm the savage musical breast. The whole problem is deeper and more subtle than the unqualified use of devices.

1. Introduce a new anthem to the choir with this remark: "This anthem is a little different from those which we have been singing. However, I happen to be fond of it. Learn it and sing it for me, will you?"
2. Introduce a standard composition to the choir, with a comment of this kind: "Some of the great music for the church was written by master composers, who devoted their major efforts to writing sacred music. This one should be a real challenge. Are you willing to tackle it?"
3. An approach to music by a contemporary composer might enlist this observation: "Many composers today are trying to say in modern terms what religion means to them. It is certainly unusual. I am not sure that I understand it

myself. Let us work on it together and see if these modern composers have something spiritual to say to us."

4. The music for the Sunday Service need not be called, "Special Music" or the "Morning Anthem" but may be referred to as "The Message of Music." This term implies the communicative aspect of the music.
5. It is effective to have the minister read the words of the anthem before it is sung, especially if it is a lovely poem or a lyric text from the Bible.
6. If an unusual anthem is being sung, it sometimes interests the congregation if a comment is put in the bulletin about the composer and the style of the music.
7. Encourage the choir members to question their friends in the congregation for their reaction to different types of anthems being used. An informal discussion of these reactions at choir rehearsal will sometimes give you a clue to your progress.
8. Vary the styles of anthems which you use from Sunday to Sunday: a song of praise, a quiet, meditative number; an accompanied anthem, an unaccompanied anthem; contrapuntal style, harmonic style; a classic number, a contemporary number; an extended composition, a short composition, etc. You will interest the congregation through sheer variety without being sensational. Listening to the same type of anthem each Sunday would be as boring as listening to the same sermon.
9. Utilize the program of improving the hymn singing of the congregation as a wedge to developing a higher standard of musical taste. Chapter XI will be devoted to this important aspect of the music program.

As a final caution, we might point out that very often irregular attendance to rehearsals is partly dependent upon the type of anthems you select. It is very tedious to practice something which you do not like. It is very easy to discern when a choir is enthusiastic about a number, indifferent toward it, or downright antagonistic to it. If the latter is the case, better put it back in the files and bring it out again later when they may be more in the spirit to appreciate it.

If you are beset with desultory attendance at rehearsals and performances, try a little different type of music for a change. This does not mean catering to cheap and tawdry tastes but it does mean the alteration of whatever adamant preferences you may have for certain styles of music. Don't hold rigidly to the idea that there has been no worthwhile sacred music written since the time of Bach; and on the contrary, don't get the idea that all the music worth doing today has been written since 1900.

Only when people can grasp the spiritual and musical thought intrinsic

in a piece of music will they appreciate it. When you consider how long and winding is the path to spiritual comprehension it becomes evident how long and winding is the path to musical comprehension. And so in your eagerness to attain your immutable musical standards admonish yourself with this paraphrase: "Go slowly, young man, go slowly."

INITIAL PROCEDURES

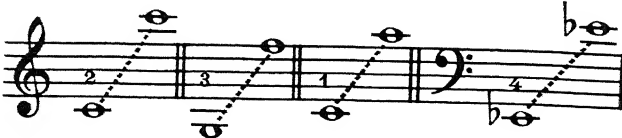

The foregoing should give you some idea of the importance of selecting the kind of music which will expedite the building of a church choir. Not only is it the *sine qua non* of the music program if the choir is to fulfill its true purpose, but also it is a salient factor in encouraging and securing regular attendance records by the choir membership. Therefore, it behooves you to take into consideration every means possible to determine the type and quality of music which you should select. The following procedures will serve you as a guide in the beginning.

1. *Prepare a Musical Profile of the Present Choir.* Concern for the selecting of materials within the musical and emotional grasp of the choir presents a concrete problem which cannot be solved without first determining the vocal ability and capacity of the choir as a unit. In this aspect, one of the easiest and most effective ways to determine a basis for music selection is to prepare a vocal profile of the choir. In preparing this profile, the matters of pitch, range, tessitura, dynamic range, technical agility, and music-reading facility will have to be taken into consideration. A chart can be prepared setting forth the vocal capacities of each section in relationship to the entire choir. Several important questions should be taken into consideration:

- A. What is the highest note that can be sung comfortably by each section? The lowest?
- B. How many of the members of the section can sing the notes representative of the extremities of the range?
- C. What is the most comfortable part of the vocal range for the majority of the members? This will determine the *vocal tessitura* of the section.
- D. In which sections are the voices of a flexible nature? This will determine the comparative degree of *agility* in the different sections.
- E. What is the range of dynamics of each section? How does it compare with the other sections? Caution must be taken in selecting anthems with a wide range of dynamics for the average choir.
- F. How well does the section, on the average, sight-read music? What grade of difficulty in notation can each section read with facility? This fact should have weight in the selecting of anthems.

The following illustration may provide a clearer picture of the suggested musical profile.

MUSICAL PROFILE

	Soprano	Alto	Tenor	Bass
Number of Voices	10	7	6	11
Extreme Ranges (No. of voices)				
Comfortable Ranges (Tessitura)				
Range of Dynamics	ff-p	ff-pp	f-mp	ff-mp
Quality of voices	II*	II	III	III
Agility	I	III	II	IV
Music Reading	III	I	II	II

*The ratings represent: I—superior
II—excellent

III—good
IV—fair

This profile is not all-inclusive but it will serve to guide you in two important factors: (a) the selection of suitable music for the choir, and (b) the discovery of the musical and vocal weaknesses of the various sections. This latter factor will aid you in planning for the development of voices and musicianship of each section. As the choir changes in numbers and develops in ability, you should formulate a new profile. This should be done at intervals of every two months.

2. *Make a Survey and Compile a Rating of the Present Library of Music Materials.* This particular step is addressed to the director who has recently accepted an appointment. Naturally, it should long since have been completed if the director has been in tenure for a reasonable length of time. The extent of this survey will depend upon the numerical size and the condition of the choir library.

In many instances a change in the leadership of the choir program results in a complete change of repertory, but this is seldom a wise policy. Such practice often creates an initial barrier between the director and the choir. Some members will relish new anthems because they are "tired of the old stuff;" on the other hand, many members may feel that the director belittles his predecessor and their past efforts. Besides this fact,

it is costly, and a director must be ever alert to the possibility of saving on the church budget without jeopardizing the quality of the program.

The director will probably need to be tolerant and understanding in making the survey. Be watchful for usable anthems and dispense with any attitude of ridicule or the minimizing of materials used in the past. The music materials which a new leader finds in the choir library are often an index to the musical standards of that church's choir and congregation. This is not, however, a completely infallible test. Many times the choir repertory has been limited because of inadequately trained leadership; or possibly the director has completely disregarded the exact capabilities of the choir.

It usually will not take much time to determine the desirability of the existing music materials. To help in the making of such decisions, a conference can be arranged with the members of the music materials committee. The members of this committee, who have been affiliated with the choir for a number of years, can attest to the acceptance of the various selections under surveyance.

Many excellent anthems often lie dormant in the choir library because of an insufficient number of copies. A list of such anthems should be made with the recommended number of copies needed to complete the stock. These replacements can be purchased with less financial outlay than required for stocking new anthems and thereby a substantial standard library can be established at minimum cost to the church. It will pay you to give serious attention to the survey of the choir library.

3. *Prepare a File of the Inventory Results.* The compilation of an accurate and complete index to the music materials will prove an invaluable aid to the music leader. The following information is desirable: title of the musical selection or collection; composer; arranger; medium, i.e., SATB, etc.; accompanied or unaccompanied; number of copies; condition of copies; publisher; classification, i.e.: general—music that can be used for any worship services, and seasonal—music appropriate for Christmas, Easter, etc.; topical—praise, prayer, funerals, missions, etc.; and the technical difficulty of the selections.

This information can be noted on a 3 x 5 card which is easy to file. One side of the reference card can be used for recording information regarding the selection, while the other side can be used for recording performances of the selection. The cards can be made in duplicate, triplicate, etc., according to how many different cross-references the director wishes to compile. For example, one file can be made with the alphabetical listing of composers, another with titles, another with topics, and another with accompanied or unaccompanied selections.

This survey and tabulation is time consuming but it will reveal to you the condition of the existing music library of the church. Usually, there

will be an uneven distribution of materials showing the musical emphasis of the past and indicating what areas are in need of developing.

4. *Introduce Some New Materials as Soon as Possible.* Notwithstanding the comment made in the preceding section the new director should not confine his choice of anthems to the materials already on hand. However, he should be extremely careful in the selection of these introductory materials. They should afford immediate and satisfying musical results to both the director and the choir as well as interest to the congregation. These introductory materials should be rehearsed along with familiar materials. This will result in generating a feeling of security afforded by the familiar music, and enthusiasm produced by the introduction of new music.

THE QUEST FOR MUSIC MATERIALS

The quest for suitable music materials is like the quest for knowledge—never finished. In spite of the many lists of music materials that are issued by various music publishing companies, or that appear in compendium form in books and circulars, the quest must be a personal one. Lists say little or nothing on some crucial points. Nor can there be a finality about such guides. These lists present no more than a starting point. The only way to make final decisions about selections and to keep up-to-date with the new material being published is to examine the music personally. We have included an abbreviated and classified list of music materials in the Appendix that we have found to be extremely successful. Let us examine some of the sources of suitable music for the volunteer church choir.

1. *Music Publishing Companies.* Most of the major music publishing companies print editions of octavo that are suitable for use with a volunteer church choir. These companies are ready and willing to serve the musical needs of their customers. If the branch offices of these companies or a large music dealer are located within commuting distance from the church, the director should make visits to the store to examine copies of choir music. These copies can usually be checked out "on approval" for a more leisurely examination.

If there is not a large music store available for personal visits, this examination can be made via the postal service. It is best to have the treasurer of the church write a letter to the appropriate music publishing companies and request permission to establish an "on approval" account for the director of the church. Under this arrangement, the director and the music materials committee are able to examine the desired music at a convenient time and place for all concerned.

Some publishing companies issue free miniature samples of music* or, on request, will send single "complimentary copies" of certain selections.

*Hall & McCreary Company issues miniatures of all octavos they publish.

This not only allows the director to examine the music but also to retain the copies for the choir reference file.

2. Related Sources.

(a) *Church Bulletins*. An arrangement should be made to exchange church bulletins with other churches. This will afford information regarding the type of music materials other churches are presenting. Often one will not have titles which are generally *old favorites* with other congregations and will wish to examine them for possible presentation to the local congregation.

(b) *Concerts*. The director, along with choir members, should attend concerts of choral music, especially those of the high school choral groups where usually some excellent choral numbers from the field of sacred music are included. This will afford a first-hand observation of their reception. If there is a college or university in the locality, it will provide extended opportunities for listening and observing.

(c) *Music Magazines*. Often there are choir programs published in these periodicals. These programs afford a fine opportunity to determine what music is being presented throughout the country. The more important ones are listed on pages 28 to 30.

(d) *Commercial Media*. The radio, and occasionally television, are sources for discovering suitable materials. Many times, however, they will demonstrate the kind of music not to use. Phonograph recordings are becoming an ever richer source in the quest for materials. Moreover, many of these recordings can be used for demonstrating to the choir to facilitate the learning of a new number and to improve the performance of this number. A list of the most usable recordings for this purpose will be found in the Appendix.

(e) *Music Conventions*. The music leadership of the church should take advantage of the various district, state, and national music conventions, both church music conventions and public school music conventions. The emphasis on the principles of music education, the presentation of modern methods for teaching music, the various concerts by outstanding musical groups, and the music publishers' display of materials, will all contribute to the professional life of the church musician and will tend to keep him abreast of the times.

THE REFERENCE FILE

A listing of sources of suitable music materials is just the first step in a procedure which we have discussed as an aid to those music leaders who seemingly find it difficult to locate suitable materials for the volunteer church choir. After these materials have been located, either the actual copies or the titles of desired copies, the information should be accumulated in a personal reference file. (See Appendix.) As the years pass, this

reference file will prove more and more valuable. In addition to choral octavos the reference file can include vocal solos, sacred choral collections in book form, various reference music books, magazine and newspaper clippings, concert programs, church bulletins, pictures of choral organizations, music catalogs, etc. The value of this file will be in direct ratio to the time, sincerity, intelligence, ingenuity, and enthusiasm which you expend in compiling it.

CRITERIA FOR SELECTION

The church choir normally devotes nearly all of its energies to the preparation of a repertory of sacred music. Usually, only a minimum of time is allotted to rehearsal for performances. Consequently, there is often little or no time left for the rehearsal of any music that cannot be adapted to the worship services. This is not as monotonous as it may appear. The vast field of sacred music literature offers an unlimited variety of compositions. It is the responsibility of the director to see that an interesting and varied repertory of music is used.

1. *Test the Anthem Against Your Standard of Religious and Artistic Music.* In light of our previous discussion in this chapter we strongly hold to the truth that worthy music is easier and more enjoyable to rehearse than unworthy music. Worthy music has that devotional beauty which gives singers a spiritual uplift which "lightens the labors" of choir practice night. Moreover, worthy music is written in a more unified manner so that it is "easier to make sound" than unworthy music, which is so often poorly written in regard to the juxtaposition of words and musical accent and voice leading. Worthy sacred music which meets the remaining criteria will give inspiration to both the choir and the congregation.

2. *Read the Text of the Composition.* As a rule, we have usually found that the better the text the better the music. Banal texts have no place in the church service. Some directors are so enamoured with the music that they have a tendency to overlook or disregard the text. To guard against such a tendency the director should read the text both silently and aloud. The quality of the text seems to become more apparent with a verbal reading.

Is the message of the text in keeping with the religious tenets of the church? Are the words, if not scriptural, at least simple and sincere and not too subtle for the hearer to grasp their meaning in one hearing? Does the meter of the text coincide with the meter of the music? Has the composer been able to set the more singable, open vowels on the high notes? Does the text convey a suggestive imagery that lifts it from the commonplace to the spiritual realm?

Of course, these questions are all just considerations. All compositions will vary to the degree in which they meet these ideals. You must use your judgment in balancing them as to the suitability of a specific composition.

3. *Check the Composition Against the Musical Profile of the Choir.* Regardless of how attractive a selection may appear, it must be within the musical scope of the choir members. The surest way to determine this is to check the composition against the musical profile of the choir. If the vocal ranges are too high or too low, if the tessitura is too demanding (watch that tenor part), if the dynamic ranges for various parts are too extreme, if the rhythmic and melodic patterns are too complicated, then the composition should be rejected and another more suitable one selected. Maybe after a few months of vocal and musical training of the choir, it will be possible to reconsider the desired selection. This statement does not prohibit your selecting an anthem occasionally that is a musical challenge for the choir. "Nothing ventured, nothing gained."

4. *Examine the Melodic and Harmonic Content.* The majority of anthems will contain texts based on the scriptures. Although these noble words usually assure a creditable musical setting, this is not unfailingly the case. But even the most profound verbal thoughts cannot penetrate banal and shoddy musical settings. The average anthem seems to rely on the doctrinal message of text for its effectiveness. This need not and should not be the existing condition.

The music is supposed to enhance the literal and emotional meaning of the text, and holds an equal importance in the effect of the composition. In examining the musical attributes of an anthem there are several questions to ask yourself:

- (a) Does the music create a mood that is in keeping with the message of the text?
- (b) Does the melody have sufficient beauty to hold the interest of the listener?
- (c) Are the harmonies appropriate for the enhancement of the mood of the text and the beauty of the melody?
- (d) Are the harmonies too dissonant for any semblance of aural pleasure on the part of the choir membership or the congregation?
- (e) Are the vocal parts, as individual parts, sufficiently contrapuntal to be interesting?
- (f) Is there an appropriate climax?
- (g) Are there too many solo passages?
- (h) Can the available singers sing the solo parts adequately?
- (i) Are the solos of such nature that they can be performed reasonably well by a different voice from the one indicated, i.e., soprano for tenor or vice versa, and alto for baritone or vice versa?
- (j) Does the selection have musical interest throughout the entire composition?

5. *Evaluate the Accompaniment.* There are several factors to be taken into consideration in evaluating an accompaniment. Is it in keeping with the mood of the composition? Does it contribute something in its own right to the over-all musical effectiveness of the composition? (The duplication of the vocal parts is not considered an accompaniment and should not be used except for assistance in learning parts at rehearsals or with inexperienced singers who simply need the support of an instrument on their parts in performance.) Does the accompaniment overshadow, or perhaps we might add, overwhelm the voice parts? Is it within the technical grasp of the organist? Is it within the technical capacity of the instrument used for accompaniment purposes? If not, the accompanist must be able to make an acceptable adaptation, such as adjusting piano accompaniments for the organ or vice versa.

Anthems usually have one of four general types of accompaniment: (1) Duplication of the voice parts, discussed above; (2) expansion or filling out of the voice parts; (3) simple arpeggio or repeated chord figures; (4) a completely independent part. Naturally, the organist usually prefers anthems of the latter type. However, the discerning thing for you to do would be to vary the offerings of the choir by selecting anthems with different types of accompaniment.

6. *Consider the Versatility and Uses of the Composition.* Can the selection be used for several varied presentations or is it limited to only special occasions? Does it appear that the selection will "wear well" in spite of repeated usage? Will the selection adapt to several "topical" uses? Can it be used on numerous Sundays of the Church Calendar Year? Is it possible to use the selection with small ensembles as well as the full choir? Is it an anthem that can be quickly substituted in the absence of soloists?

7. *Be Partial to Selections Originally Written for Vocal Groups.* According to Webster's *Collegiate Dictionary*, an *arrangement* is "the adaptation of a piece of music for rendition by other voices or instruments than those originally intended by the composer." Of course there have been some excellent choral arrangements made from instrumental literature. However, it has been our experience that extreme care must be exercised in programming these selections. Not only do they often stimulate a nostalgic feeling for the "originals," but also, the transfer of the music to a new medium often results in a complete loss of the composer's intent. Few instrumental compositions lend themselves to choral arrangements without such revision that the original musical effectiveness is completely distorted.

Choral arrangements of sacred solos, if done well, are not as unsatisfactory as the arrangements mentioned above. The problem in these arrangements is not so much one of the idiom as the unnaturalness of the voice parts aside from the melody. However, in many compositions this

difficulty can be overcome and you will find not only that there are some excellent arrangements of sacred solos which afford the choir an opportunity to include this facet of literature in their repertory, but also, that these arrangements are sometimes as effective, and in some instances more effective, than the original solo.

THE CARE OF MUSIC MATERIALS

The establishment of a functioning library of fine anthems is one of the major tasks of the director. In fulfilling this task, at least fifty per cent of the time and energy must be devoted to preserving the materials on hand. You will find that the amount of attention you give to this "nightmare" of all choral work will pay corresponding dividends, not only in keeping costs down, but also in added rehearsal efficiency and peace of mind.

1. *Preparation of New Materials.* Hymn books, anthem collections, cantatas, oratorios, and the like should be carefully "broken in" by one who understands the necessity for carefully and patiently opening each book, flexing the bindings, so as to insure the maximum length in wear. Each book or collection, should be imprinted with the stamp of the church—once on the inside of the front cover and again on a selected page toward the middle of the book. If possible, have the hymnals stamped, on the front cover, with the designation: *For use of the Choir*. This will prevent the distribution of these hymnals, by mistake, to the congregation. It is possible to purchase most hymnals with the term *Choir Hymnal* imprinted on the front cover of the book.

Octavo music should be imprinted with the church stamp, both on the front of the music and on the middle section. All copies should be numbered—a device which will prove valuable in the distribution of the music to the choir members.

2. *Cataloging the New Materials.* The system of cataloging which was discussed on page 87 can be used. However, another system may be preferred; the important thing is to be consistent in whatever system is adopted.

In addition to a convenient and adequate system for filing the information cards, there must be ample storage space for the choir music. Some directors use office filing cabinets in which to store music. Several commercial firms print manila or kraft envelopes in the 8" by 12" size with space indicated for titles and composers on the outside. Also octavo boxes are available through commercial outlets and are very serviceable if there is ample storage space for them. A special upright cabinet might be constructed with partitions to accommodate both octavo music and music books of assorted sizes. (This is a good project for some altruistic carpenter or cabinet-maker from the church membership.) Keeping the choir music in a dust-free, dry storage space will insure the maximum service from the copies of music in terms of wear and tear.

THE DISTRIBUTION OF MUSIC MATERIALS

Making the best use of the limited time for choir rehearsals is a perpetual concern of the choir director. Here are a few suggestions for distributing music to the choir membership at rehearsal, a chore which can be time consuming if it is not handled efficiently.

1. *Choir Envelopes.* If this method is used, 8" x 12" manila or kraft envelopes should be used. The envelopes can be filled with copies of the music being rehearsed. The envelopes should be numbered and copies of the choir music should have corresponding numbers to those on the eventual envelopes in which they are placed, i.e., anthems that are numbered five (5) should be placed in envelope number five.

If the choir envelopes are assigned to choir members in the numerical order of the rows of seats, it will be an easy task to have the correct envelopes on the correct choir chairs preceding the rehearsals and performances.

Choir envelopes are the most satisfactory method of distributing music. The only disadvantage is found in the matter of keeping the individual envelopes filled with the complete and accurate number of copies. However, this minor problem can be solved by asking a choir librarian to accept the responsibility for checking through the choir envelopes once or twice each month.

2. *Choir Notebooks.* Many church choirs use loose-leaf notebooks for the choir music. Holes are punched so that the music will fit in the notebooks, and linen reinforcements are pasted around the holes for durability. The notebooks can be numbered, or they can have the names of the users on the outside. The octavo selections for several months can be placed in the notebook.

The primary disadvantages to this system lie in the initial cost of the choir notebooks and the unnecessary abuse of the octavo selections that is caused by the punching of holes in each copy so that it will fit in the notebook. Loose-leaf notebooks are much bulkier than choir envelopes and therefore require more storage space.

3. *Single Copies.* Some directors prefer to distribute the music materials by the single copy. This eliminates the expense of envelopes or notebooks. While this offers some advantages, there are two distinct disadvantages: (a) the time required to distribute several anthems, collect, sort, and return them to the cabinet, and (b) the wasteful wear and tear on the music through this additional handling. Only in very small choirs which have a limited repertory should this system be used.

4. *Additional Practical Suggestions.*

a. A cabinet can be purchased or constructed which contains partitions in which choir envelopes and notebooks can be placed. There should be a

number indicated under each partition. Then each choir member has the responsibility of securing this envelope or notebook from the cabinet and returning it to its proper place after each rehearsal.

b. There should be a uniform system for checking out the choir music to individual choir members to take to their homes. Even though each member has his own envelope for which he is responsible, one of the librarians of the choir should keep a record of those singers who take their folders home. It is easy to lose track of much music through carelessness in this matter.

c. As suggested above it is highly desirable that every member of the adult choir have access to a copy of the music being used at rehearsals and performances. Many times the visual limitations of the adult will cause enough difficulty in reading music, without the situation being aggravated by the sharing of copies of music. Moreover, when each member has his own music for which he, and he alone, is responsible, over a period of time the amount of music lost is so greatly reduced that it offsets the added original expense of providing each singer with individual copies.

d. Choir members should be allowed to mark copies of the music for facility in interpretation. In fact, if some portion of rehearsal time is designated as a "marking period" it will usually speed up the learning of the new anthems and often results in improved performance of them.

e. It is well to adopt a uniform choral folio of dark, light-weight cardboard, or imitation leather about 9" x 12" in size. This folder should be used in all performances, thereby insuring a uniform appearance of the music in the hands of the choir. The anthems to be presented in any service can be placed in this folder prior to the service.

REVIEW

To summarize, let us just review the prominent points which we have presented and discussed in this chapter. Even after studying the entire book an occasional reference to these aids in selecting music will be rewarding.

1. It is possible to select anthems which have direct emotional and spiritual appeal for your choir and congregation without lowering your musical standards.
2. It is possible to select music within the technical ability of the choir which is worthy of rehearsal time and presentation in the church service.
3. Selection of anthems using an accompaniment must be within the technical capabilities of the organist. On the other hand, do not select anthems just to demonstrate the virtuosity of the organist.

4. It is not necessary to cater to secular tastes in selecting anthems for religious worship.
5. Improvement of tastes in music is a matter of patience and understanding. Imposing your tastes arbitrarily on the choir and congregation leads to frustration.
6. Music in the church should not be considered as an abstract art. It must function in the spiritual lives of people. If an anthem has a genuine spiritual message for you, regardless of its complexity, it will usually have a similar message for the choir and congregation.
7. Gradually select anthems for the choir members which represent a challenge for their musicianship and which embrace a deeper expression of artistic and spiritual thought.
8. In selecting anthems consider the suitability of the text on an equal basis with the music.
9. Don't resign yourself to or be content with the "tried and true" repertory. Be ever alert to the exciting adventure of discovering new and different music materials.
10. A fine church library of worthy anthems is a priceless treasure in your work. It can only be preserved by giving it the loving care that an artist gives to his creations.
11. Time, time, time! Save time by efficient distribution of music at rehearsals. It is really an important detail in achieving improved performance.

*Appreciation cannot be taught
Nor can it be bought
But if it is sought
It can be caught.*

CHAPTER VII

PLANNING THE REHEARSAL

*Sometimes, I think, the things we see
Are shadows of the things to be,
That what we plan we build.*

Phoebe Cary

We come now to the most important single factor in the church music program—the choir rehearsal. The selection of music leadership, the recruitment of choir membership, the organization of the choir, and the selection of suitable music are all preparatory to the actual choir rehearsal. These rehearsal periods are absolutely indispensable for the perpetuation of the choir as an organization. Archibald T. Davidson in his book on “Choral Conducting” supports this opinion as follows:

To the conductor, concerts may well be no more than exciting interruptions of the processes by which the powers of his chorus are developed. It is at rehearsals that the real work is done. There the conductor learns the capacities of his singers, develops those capacities by ingenuity and persuasiveness, and establishes one half of a reciprocating relationship out of which may grow the final realizations of his musical ideals. There the chorus, not on parade, grows into a corporate artistic individuality, stands on terms of real intimacy with the music, penetrates into its true significance, and learns how to make the composer’s message eloquent and moving. I am sure it is the rehearsal and not the concert that most often spells adventure.¹

Although the author of this penetrating statement is referring to choral groups in general, the comment is equally applicable to the rehearsals and performances of church choirs.

Too often there is a tendency of the church choir director to limit the rehearsal to a single emphasis—that of teaching notation. This is a worthy emphasis, but it is not broad enough in its scope. We must go beyond the practice of just *rehearsing performances* and we must try, in addition, to meet another objective: that of *providing musical experiences* at rehearsals.

Every element and procedure of the rehearsal must be presented in such a manner that all the music and non-musical experiences will become an

¹Archibald T. Davidson, *Choral Conducting* (Harvard University Press, Cambridge, 1946). Used by permission.

integral part of every choir member's life. This is a worthy goal, regardless of whether the music, or any part of it, reaches the standard of technical performance that is envisioned by the director. However, our own experience has been that when the rehearsals are approached with such human values in mind, higher standards of technical and artistic musical performance are achieved.

In order to realize this dual goal of human enjoyment and satisfaction coupled with artistic musical performance, care must be exercised to plan carefully for every minute of the rehearsal. The mechanics of the rehearsal preparations, and the choral techniques used to develop musical skills, must not distract from the musical materials being rehearsed. What choir members are told under superimposed leadership does not count half so much as what they experience through beautiful musical compositions. After all, we are teaching more than techniques, or even music; we are teaching people with all that the process of transforming them as human beings implies.

RESPONSIBILITY FOR THE REHEARSAL

If the music leadership for the choir is represented by one individual, the organist-director, then he would have complete responsibility for the rehearsal procedures. If the music leadership is the leadership-team, the director and organist, the director should have the responsibility for planning the rehearsal. In this arrangement, the director and the organist will work during the rehearsal period as a team.

The director should make certain that the rehearsal plans are carefully reviewed with the organist prior to each rehearsal. This will conserve everyone's time, energy, and patience during the rehearsal. One of the most distracting things that can happen at a rehearsal is for the director and the organist to let the choir sit idly by while the leaders work out a technical or interpretive detail of the music between themselves. It makes a better impression if the director and organist work as a cooperative unit, with minimum of friction and personal conference during the rehearsal period. The coordination of the director and the choir is the primary problem of the rehearsal. However, if the director and organist function as a compatible unit, this problem is already partly solved.

FACILITIES FOR REHEARSAL

Although the problem of adequate facilities for successful rehearsals would seem to be an obvious one, it is surprising how many directors give little thought to its importance. Therefore, it does not seem amiss for us to describe and evaluate the physical facilities necessary for effective choir rehearsals. These facilities include: (1) a room suitable for rehearsal, and (2) an adequate instrument for rehearsal purposes.

1. *The Rehearsal Room.* The rehearsal room may be either a separate room or it may be the church choir loft in the sanctuary. This will depend on the space available in the physical plant of the church. There are advantages and disadvantages to both the separate room and the sanctuary.

(a) *The Separate Rehearsal Room.* Obviously, this room should be large, well-lighted, and well-ventilated. For the maximum acoustical effects, the room should be oblong in shape, which would more or less duplicate the acoustical properties of the church sanctuary. The acoustics of the room will play a major part in enabling the choir members to balance and blend their voices. If the room is too small and has poor acoustics, the harmony parts become jumbled and incoherent to the point where the total musical effect is but a blur of sound. If the oblong room offers acoustical difficulties, it is possible to employ an acoustical engineer to correct this weakness, or to use some home-made devices such as the attaching of several blankets or heavy drapery materials to the wall which the singers face. This will help somewhat to remove the "echo effect."

The rehearsal room must have adequate lighting and it may be necessary to purchase larger light bulbs or even perhaps, wall or floor lamps, before the light will be adequate. The concentrated visual processes that are necessary for the reading of music notation demand adequate lighting.

The rehearsal room should have proper ventilation. Outside ventilation is preferable. If the choir is to rehearse at the maximum level of efficiency and enjoyment, there should be a constant supply of fresh air circulating through the rehearsal room. Many of the intonation problems of choral work can be traced to poor ventilation of the rehearsal room.

If at all possible, the rehearsal room should be equipped with choir risers. This will afford the choir members the opportunity of watching the conductor closely, and at the same time, the director can hear and see the choir better than if the members are seated on the same level.

Whether graduated choir platforms are available or not, the choir should be seated in the voice arrangements that they will use in public performances. This seating arrangement has value for both the director and the members; the director is able to adapt his conducting gestures for both rehearsal and performance if there is no change in the location of the vocal sections, or in the membership within the sections; the choir members will tend to form "singing partners" which will create a desirable feeling of security; and, the morale of the choir is improved by constant association of the singers within the various voice sections.

The instrument used in the separate rehearsal room will usually be a piano, kept in tune and in good condition. A piano is more desirable than an organ for the rehearsal of voice parts in the beginning stages of learning a new musical selection. However, it is highly desirable to supplement the separate-room, piano-accompanied rehearsal by a final short review in

the choir loft at the end of the rehearsal, with organ accompaniment.

(b) *The Sanctuary.* In smaller churches, where the available room space is limited, the choir will rehearse in the church sanctuary. The primary advantage of this is found in the comfort and adaptability of the choir loft. The choir will use whatever instrument is provided for accompaniment in the worship services.

The heating and lighting facilities of the church sanctuary are usually adequate. However, there is one disadvantage during the winter months. If the choir wishes to rehearse on an evening when there are no general church activities, there arises the problem of heating the sanctuary for a small group of people. This presents a real problem when the church properties are heated by a central heating system. In this case, the use of the separate rehearsal room, with an individual heating unit, is more economical.

The acoustics of the sanctuary are superior, usually, to the acoustics of a smaller room. Also, the use of the sanctuary eliminates the necessity to adjust the choral tone of the choir from the volume suitable to a small room to the volume needed in the sanctuary.

The problem of choir risers is also solved by the availability of the choir loft.

SELECTION OF THE REHEARSAL TIME

An important factor in promoting a successful choir program is the selection of a suitable time for rehearsal. This assumes even greater importance when the membership of the choir is composed of volunteers. Let us examine some of the advantages and disadvantages of various evenings of the week, including Sunday afternoon.

Monday and Tuesday Evenings. These evenings are rarely used because of the recency of the Sunday services. Administration meetings of the church officials usually convene on one of these evenings. There is also the disadvantage of the long period of time that must elapse between the rehearsal and performance of the choir.

Wednesday Evening. This is the choice of many churches, especially in the smaller town and rural areas. The choir rehearsal is scheduled to follow the mid-week service of the church. This is advantageous in that the church members who are also members of the choir do not have to sacrifice another evening for rehearsal if they attend the mid-week services. The minister feels that the incentive provided by the choir rehearsal causes many people to "drop in" on the mid-week services and remain to hear the choir rehearse. Another advantage occurs during the winter months when the choir members can take advantage of the heat provided for the mid-week services.

The primary disadvantage of this evening is the lateness of the hour of the rehearsal—usually from 9:00 p.m. until 10:30 p.m. Some music leaders have tried to overcome this inconvenience by having the choir rehearsal in an isolated room during the hour of the mid-week services. This has not proved satisfactory in the opinion of the ministry of the church. Ministers prefer to have nothing interfere or conflict with the worship activities of the church.

Thursday Evening. This represents the choice of the majority of churches. The choir rehearsal can be conducted from 7:00 or 7:30 p.m. without conflicting with any worship activities of the church. The choir members can devote all their energies to the rehearsal. Also, the rehearsal should be completed by 9:30 p.m. which will permit the choir members to return to their homes at a reasonable hour.

There is a disadvantage in the fact that the church building must be heated during the winter months, for the accommodation of a small group of people. There is another disadvantage in that the church members who are also in attendance at the mid-week service, will have to devote another evening to church activities.

Friday Evening. This evening is used by some churches. The advantages are the same as those suggested for Thursday evenings. There is an additional advantage in having the rehearsal one day nearer the Sunday performance.

The disadvantages for this evening are the same as those listed for Thursday evenings. There is one additional drawback: the scheduling of public school activities on Friday evenings.

Saturday Evening. The writers have known of several churches which were forced to schedule Saturday evenings because that was the only time they could secure the services of the music director. However, every example of this nature resulted in failure. The reasons are self-explanatory.

Sunday Morning. Some professional and semi-professional choirs rehearse for one hour before the morning service. Of course, this rehearsal period alone is inadequate unless the choir members are fine musicians or the choir is performing familiar music. Many choir directors take advantage of this time to supplement the weekly evening rehearsal to review the music for the Sunday services. In small churches, however, where many of the members are engaged in Sunday school activities, it is difficult to secure the attendance of enough members to make this review period worthwhile. If at all possible, the director should capitalize upon this valuable rehearsal period.

Sunday Afternoon. This unique period for rehearsal results from the difficulty of securing leadership that can devote any other time to rehearsal. This is less satisfactory than a week-day evening. However, there have been some excellent volunteer

choirs developed with only a Sunday afternoon rehearsal.

The main disadvantage is that the Sunday habits of people, even members of the church, do not include the attendance to church activities held on Sunday afternoons. Also, there is the factor of having to rehearse the music for the Sunday morning worship services—usually the major service in most churches—at least a week in advance. This tends to weaken the music program of this important service.

PREPARATION FOR THE REHEARSAL

The volunteer choir member may attend rehearsals without worrying about personal preparation. This is not true of the music leadership. The secret of efficient and enjoyable rehearsals lies in the planning: (1) the musical preparation of the leadership; (2) the physical preparation of the rehearsal room; and (3) the social preparation for eliciting the desired emotional attitudes from all concerned.

1. *Musical Preparation of Leadership.* This is indispensable for successful rehearsals. The director of the choir should be familiar with every musical aspect of each musical selection to be presented. The organist, if the leadership-team is employed, should be familiar with the accompaniments, and voice parts, of every selection. In addition, the accompanist will need to be aware of the various interpretive demands that will be requested by the director. The director and organist will need to have a pre-rehearsal conference to discuss these details.

2. *Physical Preparation of the Rehearsal Room.* When the choir is properly organized, the leadership will have available a corps of choir officers who will aid in the details of preparation of the room. Let us review the most important of these details.

- a. The music envelopes must be filled with the music to be used at that rehearsal.
- b. These envelopes should be distributed prior to the time for the rehearsal to commence.
- c. The lighting and ventilation of the room must be checked.
- d. The tidiness of the room must be designed to stimulate a desirable attitude toward work.

3. *Social Preparation.* The music leadership has prepared; the room has been set in order; one more aspect remains: the creation of an atmosphere of friendliness and cooperation. What are some practical suggestions that will help to create this desired atmosphere?

- a. Members of the social committee should be in the rehearsal room at least twenty minutes before the rehearsal commences. They should greet the members of the choir or any guests.
- b. A practice room should be available so that a soloist can

make any last minute preparations.

- c. There should be some music magazines on a table at the rear of the rehearsal room. This will afford an opportunity for the choir members to browse through these magazines if they desire.
- d. The director should be available for conference with individual choir members, both preceding and following the choir rehearsal.

The suggestion that the director be available for conference, both preceding and following the rehearsal, demands some explanatory remarks. It is a common practice for a director to isolate himself preceding the rehearsal. The excuse is offered that privacy is needed before beginning the activities of a rehearsal. As valid as this excuse may be, it should not be used in working with the volunteer church choir. It is not a strong enough excuse to outweigh the benefits of these short conference periods.

These short periods of time are usually the only informal contact the director has with the choir membership, other than the infrequent social activities of the choir. Adults enjoy attention of such an informal nature and they need it, if they are to maintain the highest level of morale.

Many times the members of the choir will have need for a private conference with the music leaders. Many of the problems presented at these conferences will possibly appear unimportant to the leader, but they will represent problems of great importance to those who seek consultation. The experienced leader knows how to handle these situations without offending the member. The director may have to inform the members of the choir concerning the value, and the limitations, of these few minutes that are available for conference.

OTHER CONSIDERATIONS FOR PREPARATION

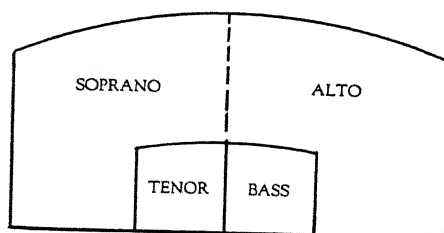
1. *Seating Arrangements for the Choir.* There is no one *right* way to seat a choir. The director should feel free to plan the seating arrangement for the choir according to the way he feels they should be seated. There are two factors to be considered: the way they *sound* best, and the way they *look* best. Choir members with superior voices usually expect to occupy the front seats. This will prove disastrous to the choral balance as the choral effect becomes one of a few outstanding voices with a background of partially audible co-participants.

The problem of placing these outstanding voices toward the rear of the choir is a perennial and a delicate one. It was treated indirectly in Chapter III. The director will have to deal with each individual case. It is seldom satisfactory to arbitrarily assign an outstanding voice to a rear seat. The singer should be scheduled, prior to this assignment, for a conference.

At this conference the reasons for his assignment should be explained. Some practical suggestions include: (a) explain how his vocal contributions to the less gifted members are diminished when he occupies a seat in the front row; (b) explain how these insecure members need to feel the reinforcement of his voice behind them; (c) explain how his voice can carry to the congregation in spite of the distance from the front row. There should be sincerity and tact, not guile, in presenting these various reasons for the seating assignment.

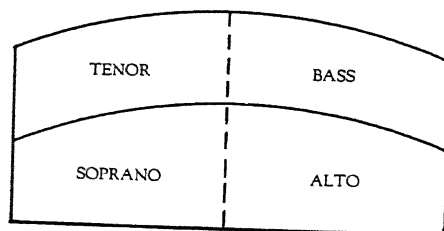
The actual problem of seating the choir in definite voice sections will depend on two factors; the vocal strength of the various sections and the numerical size of the sections. The following diagrams are presented to illustrate some common seating arrangements for choral groups.

a. In many volunteer church choirs there is a shortage of male voices. In these cases, the following seating arrangement is suggested:

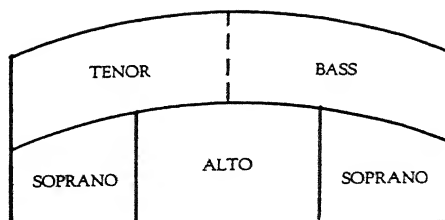


(The director will need to seat the men having the most inconspicuous voices in the front row to assure a blend.)

b. If the voice sections are balanced in volume and numbers, the seating problem becomes less acute. The following diagram represents the customary seating arrangement for a four-part mixed choir:



c. Most choirs have an over-abundance of sopranos in comparison to the other parts. The surest and quickest way of obtaining balance and blend in such choirs is to separate groups of sopranos so that the melody is coming from different parts of the stage or choir loft. This arrangement can be secured in several ways but the following is the simplest:



d. The following seating arrangement is the one usually used for an eight-part mixed choir:

1st TENOR	2nd TENOR	1st BASS	2nd BASS
1st SOPRANO	2nd SOPRANO	1st ALTO	2nd ALTO

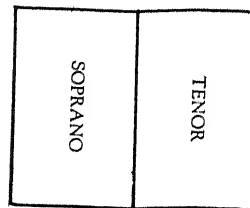
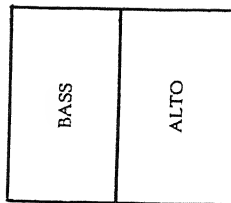
e. If the choir is performing works which call for a double choir, the following arrangement should be used. Care must be taken that the two choirs balance each other in volume and musicianship.

1st TENOR	1st BASS	2nd TENOR	2nd BASS
1st SOPRANO	1st ALTO	2nd SOPRANO	2nd ALTO

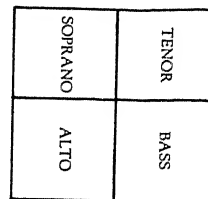
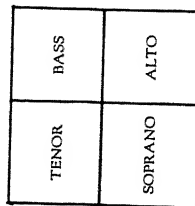
f. If the singers represent a highly trained group with relatively even numbers on each part, the following diagram provides a superior seating arrangement for the fusion of voices and parts:

2nd TENOR	2nd BASS	1st TENOR	1st BASS
1st ALTO	1st SOPRANO	2nd ALTO	2nd SOPRANO

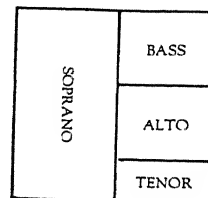
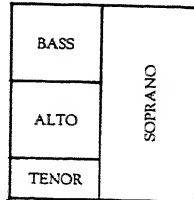
g. If the choir loft, or chancel, is constructed after the cathedral style, i.e., the choir divided in two sections, facing each other, the usual seating arrangement for the four-part mixed choir is as follows:



h. If the choir is a capable one, a more complete blend and balance of parts can be obtained if the parts are divided, especially the sopranos.



i. In anthems demanding antiphonal or double-choir work the divided chancel presents a problem in securing balance. The following diagram, although not perfect, is a practical seating arrangement:



REHEARSAL OBJECTIVES

The music leader must have definite objectives, both personal and musical, toward which the activities of the rehearsal are focused. These objectives should be incorporated into all the elements of the rehearsal; they are not to be approached as isolated techniques, although they will be treated separately in this study. The musical objectives of the rehearsal will be the major emphasis of this section.

1. *Tone Quality.* This is the first and most predominant element that reaches the ears of the congregation. It is of primary importance that this tone be pleasing to the ears of the listeners. One writer has illustrated the importance of tone in the following paraphrase of the thirteenth chapter of I Corinthians:

Though I sing with the tongues of men in many languages
and have not good tone quality, I am become as sounding

brass or tinkling cymbal. And though I have the gift of talent and understanding of all music and all tradition, and have not good tone quality, I am nothing . . . And now abideth techniques, interpretation, and tone quality, these three, but the greatest of these is tone quality.¹

Regardless of the notational accuracy or the innate beauty of the musical selection, there can be little satisfaction to the discriminate listener if there is not a beautiful choral tone.

2. *Balance and Blend.* These two elements are essential for satisfactory ensemble effect. Balance refers to the equalization of the quantity of tone from each voice section. Blend refers to the uniform quality of tone from each voice section. They are inseparable factors. It is not possible to have a proper balance of tone unless there is a satisfactory blend; it is not possible to have a satisfactory blend if the voice sections are not vocally balanced.

3. *Accuracy of Notation.* This is a musical element that plagues many volunteer choirs. The vocal limitations of the members, as well as the fragmentary knowledge of the symbols of music notation, present a real problem. The notes, rests, intervals, and the rhythm must be accurate if the musical message of the composer is to be faithfully presented. General procedure for developing music reading is discussed under Rehearsal Techniques.²

4. *The Text.* This is the unique factor of vocal music. The singers must master, not only the notational elements of the music, but also the linguistic problems of the text. The effectiveness of the choral composition, especially sacred music, is dependent on the clearness and distinctness with which the text of the music is expressed.

5. *Intonation.* Good intonation is a cardinal virtue of effective choral singing. The term intonation should not be underrated. It is a factor that must be constantly brought to the attention of the choir. It is one of the most common faults of all choral singing. To sing with poor intonation, that is "out of tune," is annoying to both the choir and to the listener. In the next chapter there will be some suggestions for training the choir to sing with improved intonation.

6. *Interpretation.* This objective is the ultimate goal of the choir rehearsal. Interpretation is not the culmination of mastering the foregoing aspects of performance; rather, it is the musical aim to which these skills contribute. The director must not let himself get into the position of struggling to learn something with the choir. He must have a musical conception

¹Hayes M. Fuhr, *Fundamentals of Choral Expression*, (University of Nebraska Press, Lincoln, 1944.) Used by permission.

²A new method for teaching music reading to amateur groups will be found in *Sing a Song at Sight*, Harry R. Wilson, Hall & McCreary Company, Minneapolis.

of a composition from the time it is introduced to the choir and utilize the procedures and techniques needed to attain it. This means coordinating all of the factors intrinsic to the interpretation, namely; tempo, dynamics, phrasing, diction, intonation, and correct notation. Interpretation is not something imposed upon the mastery of individual techniques but it is the final objective achieved by the simultaneous mastery of these techniques.

Memorize this axiom:

It is a bad plan that admits of no modification.

Publius Syrus

*We never know how high we are
Till we are called to rise;
And then, if we are true to plan,
Our statures touch the skies.*

Emily Dickinson

CHAPTER VIII

REHEARSING THE CHOIR

*I will sing with the spirit, and
I will sing with the understanding also.*

I Corinthians 14:15

Keeping in mind the basic objectives of the preceding chapter, the director must plan rehearsals so as to afford ample opportunity for their realization. It would be convenient if a stereotyped *Procedures for Rehearsals* could be offered, but that, unfortunately, is not possible. Not only will rehearsal procedures vary with different leadership, but also they will vary from time to time with the same leadership. After all, the director is working with people, a heterogeneous group of adults with varying mental, musical, and emotional capacities. The director will need to be both *artist* and *artisan*. All musicians, especially those who would be directors of choral groups, must be skillful mixtures of both *artist* and *artisan*; *artist* in the sense that they can stimulate and lead the choir to express desired musical effects; and, *artisan* in the sense that they can introduce adequate techniques for developing the choir membership into its fullest musical capacity.

PRELIMINARY CONSIDERATIONS

Promptness is a virtue that many choir leaders disregard. If the rehearsal is scheduled to begin at 7:30 p.m., it should not fail to begin at 7:30 p.m., even if there are only a few members present. If the leader makes a habit of waiting for those who are late, the latecomers will keep coming later and later. There is nothing more flattering to the tardy member than to find that the leader is waiting for him. Nothing is more disconcerting to the tardy member than to find that the rehearsal is cheerfully going on without him.

Just as important as beginning on time is the habit of ending on time. If the rehearsal is scheduled to end at 9:30 p.m., then the leader should see that the activities of the rehearsal end at 9:30 p.m. Many times a choir member has made other plans for the evening, beginning at 9:30 p.m. He has been gracious enough to schedule these plans so as to allow attendance at choir rehearsal. The leader should be gracious enough, in return, to allow the choir member to fulfill his plans.

There are few valid reasons for extending a rehearsal beyond the sched-

uled time. If a longer rehearsal is desired, the choir leader should schedule a longer rehearsal. The common practice of "hanging on" for a few minutes longer is poor psychology. If the rehearsal is going badly the few extra minutes will seldom help; if the rehearsal is at a climactic point it is best to close, with the membership looking forward to the next rehearsal.

Begin and close the choir rehearsal with a sentence prayer. If the leadership does not prefer to conduct these prayers, then various members of the choir should be responsible for them. The choir rehearsal is one of the functions of the church; the church includes public prayer as a vital part of its program; therefore, at the very least, it is only logical to suggest this spiritual consideration for the choir rehearsal. Some choir directors have stated that they "could not go this far," a statement which reveals a basic personal limitation for the serious business of training a church choir to function as an integral part of sound worship.

It is not to be supposed that the use of opening and closing prayers at the choir rehearsal should make for a sober or sad occasion. On the contrary, the use of spontaneous prayer should transform the occasion into a hopeful, joyful, and radiant one. Many times the pause for meditation and prayer will raise the morale to a point conducive to the maximum musical results.

Training the choir members to express themselves through the medium of beautiful music is indeed a worthy objective, but this is not the only objective. Expression through beautiful sacred music will serve to create and to make real the experience of worship.

What is worship? It is a personal and vital insight that brings comfort, peace, and inspiration to those who desire it. It is difficult to pause, meditate, and pray to a Supreme Being, regardless of the creed of the participants, without a transformation of minds from egocentric problems to aspirations of a higher and nobler nature. The choir rehearsal can develop attitudes of worship in addition to other personal and musical attributes.

AREAS OF EMPHASIS

The procedures for the choir rehearsal will need to cover seven general areas: (1) vocalization, (2) familiar music, (3) music for immediate presentation, (4) music for future presentation, (5) unfamiliar music, (6) announcements pertinent to the choir activities, and (7) business meeting activities. The purpose of these procedures is to provide ample opportunity for the realization of the personal and musical objectives of the program of rehearsal. Each director will need to work out his order of presentation. With the possible exception of the business meeting activities, the seven areas should be covered, to some extent, at each rehearsal period.

The following is a suggested schedule of activities and allotment of time for an hour and a half rehearsal, exclusive of any business meeting or the

installation of new members. Obviously, this suggested schedule can only serve as an illustration. It is not presented to serve as an outline for all the choir rehearsals.

1. *Vocalization.* (10 minutes.) Unfortunately, this term usually refers to the singing of abstract vocal exercises with little or no application to the music being sung. There is no objection to a "warm up" period at the beginning of the rehearsal if it is devoted to some phase of voice building and it leads directly to the music scheduled to be practiced. However, attention to beauty of tone should not be limited to such a period. It should permeate the entire rehearsal whenever vocal problems occur. The director must be ever aware of the need for developing voices and reserve at least the amount of time indicated at the heading of this section for attention to it.

Some directors use the hymns scheduled for the coming Sunday as a means for "warm up" and tone development. The hymns are sung on neutral syllables, such as *lah*, *loh*, or *loo*, with careful attention to the tone quality. Most of the work during such a vocalization period should be done with the minimum support from the piano or organ. This will tend to teach the singers to listen to each other, a virtue that cannot be stressed too much. As a result, there should be a consistent development of tone quality, intonation, balance, and blend. (A section on the problem of "Developing Voices" will be treated under "Rehearsal Techniques.")

2. *Familiar Music.* (10 Minutes.) It is good to review the anthem materials from the preceding Sunday. This will serve to strengthen the weak spots and will also serve to keep the anthems in readiness for future presentations. From a personal standpoint, the singing of familiar music tends to create a feeling of security and confidence on the part of the choir members.

3. *Choir Music for Sunday.* (35 minutes.) The major portion of the rehearsal should be devoted to the preparation of the anthem, or anthems, for the coming Sunday. There should also be a brief rehearsal of the various responses for which the choir will be responsible during the coming Sunday's services. It is also desirable to drill the choir in the matters of rising, being seated, and other considerations for public performance.

4. *Announcements.* (5 minutes.) This will serve to give the choir a "break" from singing activities. The announcements should be confined to information pertinent to the social and business activities of the choir. It is best to have the president of the choir make the necessary announcements.

5. *Choir Music for Future Sundays.* (20 minutes.) The allotment of this amount of time at each rehearsal will help to broaden the repertory gradually. There should be a consistent program of the introduction of music for future Sundays, keeping in mind that before it is finally presented, it, too, will have allotted to it a full thirty-minute final rehearsal.

6. *Unfamiliar Music.* (10 minutes.) At least one unfamiliar hymn and anthem should be introduced at each rehearsal. This practice will gradually develop a larger repertory of hymns and acquaint the choir with an anthem which will be scheduled at a later time. Moreover, this new material should be part of the plan for developing facility in music reading. General suggestions for introducing new anthems and the utilization of new hymns and anthems in the reading program are discussed under "Rehearsal Techniques."

7. *Familiar Music.* (10 minutes). It is good psychology, as well as common sense, to close the rehearsal with the singing of a familiar selection. The primary value of this technique is to establish a feeling of success as the closing experience of the rehearsal. This period may also be used as a last minute run-over of the anthem for Sunday.

REHEARSAL TECHNIQUES

It is good to have worthy rehearsal objectives; it is equally good to have carefully planned rehearsal procedures which will help to realize these objectives. It is even more important for the director to possess the necessary rehearsal and choral techniques for bringing these desired objectives to fruition. It is always a tragedy to see someone equipped with most of the ingredients important for success in his work, but to lack the one ability indispensable to its realization.

Throughout this book we have given suggestions to the director of the volunteer choir of the desired personal and musical attributes necessary for his success. The acquiring of these attributes is a matter of living and continuous study. Each individual choral technique, such as conducting, tone production, diction and style require extensive and intensive training. It is a never-ending challenge to one's musicianship. All that we can hope to do is make brief suggestions concerning the application of these techniques for the director of the volunteer church choir. The annotated list of references in the bibliography and material for developing voices given in the Appendix will serve you with additional help regarding these choral techniques.

1. *What To Do.* Although the various objectives and components of the rehearsal have been discussed separately, don't let yourself get into some fixed pattern of rehearsal, such as: (1) vocalises, (2) introduction of new music, (3) music for Sunday, and (4) reviewing old music. Vary the rehearsal! Try to make each rehearsal an anticipated event for the members. Don't talk too much! Get to the music. When introducing new music a few comments may be appropriate, but don't try to give a course in musicology. (More of this later.)

It is true that most singers like to "warm up" before beginning any exacting work. When you consider, however, that there is only one pair of vocal

chords for both singing and speaking, the normal use of the voice during the day is actually a preparation for the evening rehearsal. If vocalises are used at the beginning of the rehearsal, they should be pointed specifically to some phase of vocal development and lead naturally into the first anthem to be practiced. There is no point in exercising the voice with no objective in mind. As suggested previously, the Sunday morning hymns serve as media for "warming up"; they should not be sung in an indifferent manner but should be used to develop style, diction and tone.

Also, in reviewing music don't permit the choir to sing it through in a haphazard fashion. Always be looking for something to improve the performance, such as greater precision in diction and phrasing. Never repeat a number with just the comment, "Let's sing it again." There should be a constructive reason for repeating numbers and it should be pointed out to the singers. A little practice on specific passages is sound psychology. It is extremely boring to repeat sections of the music or the entire anthem without a definite aim for improving the performance of it. This does not outlaw such a direction as, "Let us sing it again just to set it in our voices and to make sure that we know it." Also, it does not rule out the repetition of an anthem at rehearsal just for the sheer joy of singing a piece of music that the choir loves.

Vary the pace of the rehearsal. At times, paint with large sweeping strokes and contrast this approach with infinite care of detail. Alternate between being serious and humorous. The director who can emit a well-timed joke often relieves rehearsal tension. Jokes that spontaneously evolve from some aspect of the performance of the music seem to be the most appropriate. If the joke is on you, accept it with good humor. Laugh with the choir, not at the choir. Don't try to be the proverbial wisecracker. Some directors spend so much time trying to be funny that they become wearisome. Always give the impression of having important things to do, and what you and the choir have to do is important. Anger is futile and indicates professional weakness or insecurity. Tactless sarcasm is definitely out of place. Create the atmosphere of working things out together. Let loose, enjoy yourself. Your enthusiasm will be infectious.

2. *Developing Music Reading.* The director must plan his rehearsal in order that the reading facility of the choir gradually improves. This can be done by pointing out the sound of difficult intervals and intricate rhythms while anthems are being learned. The group must learn to associate the sound of intervals and the physical response to rhythms with the musical notation. A drill can be originated to correct these reading problems. Through the singing of unfamiliar hymns the singers can be introduced to keys, starting pitches, basic rhythms, easier intervals, and the idiom of voice parts.

For the reading period it is excellent practice to clap out or speak on *la*

the rhythm of the voice parts of unfamiliar hymns and easy anthems. When the group has a certain amount of mastery in reading the rhythmic patterns then the singers should sing the voice parts on a neutral syllable, such as *la* or *loo*, to gain control of melodic patterns and the idiom of the various parts. This practice should be done without the use of an accompanying instrument for support. The piano may be introduced if there is a complete breakdown or to support some part that is having difficulty. A short reading period at each rehearsal using this approach to the development of reading music will gradually eliminate the necessity of part rehearsals. We have already referred you to a practical book for teaching music reading to your choir.¹

3. *Learning New Music.* There is no one set way in which to introduce new music to a choir. Several different approaches should be tried and used. The director should always ask himself how he can introduce a number in the most efficient manner to give the singers a musical conception of the total composition in the shortest space of time.

One way to kill enthusiastic response to a new composition is for the director to give a musicological discussion of the background of the composer and his reason for writing the number. Another deadening approach is to give a detailed description of the form and analysis of the composition while pointing out the obvious marks of expression. A fatal beginning to establishing enthusiasm and rapport is to rehearse the new music in separate parts throughout before trying to put it together.

It is not necessary to sell a piece of music to a group. Let the music sell itself by revealing its beauties in performance. Analysis of music should contribute directly to the performance of music and should be introduced when it is needed to clear up a point of understanding the interpretation. Music that requires labored drill on parts before attempting to sing as an ensemble should not be introduced to a group. Use music that can be presented in a manner so that the singers obtain a clear picture of the entire composition. Such practice actually speeds up the learning of new music.

If the new music is a straightforward composition with few interpretive problems, the group can immediately attempt a reading of all the parts with the assistance of the piano on the parts, or the accompaniment if it is not too complicated. After this initial reading, choral effects can be rehearsed and separate parts practiced where needed.

If a composition is more complicated, it may be necessary to sketch through certain phrases and sections of it before the group attempts to sing the entire number. In such instances, the conductor should be able to demonstrate the musical effects which the group should attempt to obtain on the first reading.

The conductor can set up a routine similar to the following. After

¹*Sing a Song at Sight*, H. R. Wilson, Hall & McCreary Company, Minneapolis.

receiving the pitch from the accompanist, he should demonstrate the tempo by singing the first phrase. Then the group may sing this phrase as the accompanist plays the parts. The conductor should follow the same procedure in succeeding sections where the tempo and style change. If there is a difficult rhythmic or contrapuntal section, it may be practiced until there is some degree of familiarity. In practicing rhythmic and contrapuntal sections, an efficient procedure is for the group to read the rhythm of the words before attempting to sing the parts. *The first step in reading music is the ability to read rhythmic patterns.* Extra attention to the climax and the ending of a composition will assure a satisfying close to the initial reading of the entire piece. After this preliminary practice of the beginning, the difficult or unusual places, and the ending, the choir is ready to attempt the reading of the entire composition with the accompaniment, and at the same time obtain an enjoyable musical experience.

If the new piece of music is a light, graceful number that requires delicacy of phrasing, another approach is to have the accompanist play it with all the expression and nuance of a finished performance. Of course, this approach implies the fact that the composition is written for a *cappella* singing and the accompaniment is just a duplication of the voice parts, or it is one that is not too elaborate and a close transcription of the voice parts. Needless to say, the accompanist should be a musical and artistic person and should be told in advance what is expected. Many directors have found this approach an efficient one in giving a group a musical conception of the interpretation of a new selection. It will speed up immeasurably the time necessary to perfect the number for performance.

A new trend in introducing new music to choral groups is through the use of recordings. A few cautions should be considered in using recordings to introduce new music. It would be a doubtful procedure to play a recording to introduce every new composition to a choral group because there would be a tendency for both the conductor and singers to imitate the performance on the recording, both tonally and musically. Moreover, musical thinking and independence might be jeopardized to some degree. It is often best to learn a number partly and then check with the recording for ideas and musical assistance. (See Appendix for suggested recordings.)

The above cautions in the use of recordings imply that the performance on the recordings must be superior in regard to tone, diction, phrasing and nuance. Naturally, the group is influenced by the quality of performance and the singers should not have a poor model for study. If the conductor does not agree with the musical interpretation of the performance to a large degree, *he should not use the recording.*

Another obvious condition in the use of a recording is the fact that it should be mechanically superior in every way. There is nothing so discouraging to a group of singers eager for assistance in performance as

listening to an inferior recording with poor fidelity. It is better to have no records at all. Moreover, the phonograph should be of fine quality to assure true fidelity for the presentation.

We repeat that the manner of introducing and learning new music can be a key factor in building a church choir. Directors, know your music and the capabilities of your group! Then, continue to search for the most efficient procedures whereby the group can gain a musical conception of a new composition in the shortest time. As a result each rehearsal will be a more joyous occasion.

4. *Developing Voices.* Music is made up of tonal and rhythmic patterns. Tone is the heart of music, and rhythm is its life and body. If the tone for the composition is not adequate, both in type and texture, then the performance suffers. Range of melodic parts, contrast in dynamics, establishment of mood, proper diction—all depend upon the ability to develop voices.

a. *Posture in Singing.* *Correct body posture begets correct tone production.* The posture for singing should reflect what is known of the principles of voice production in relation to the opening of the throat and the position of the head. First of all, correct vocal tone results from the physical coordination of the entire body. Therefore the body should be held in an alert position, whether the singer is standing or sitting. The chest should be relatively high but not strained. There should be a sensation of the upper part of the body or torso resting in the hip sockets—a feeling of resting down, not of pulling up.

Secondly, the throat functions like an organ pipe. Therefore, in order to keep this pipe clear and open, the head must be perpendicular to the shoulders and body. This position of the head is very important. Any deviation distorts the tone. Raising the head or protruding the chin causes whiteness and stridency of tone, while dipping the head causes darkness and thickness. The body should have a compact feeling of being all in one piece. Stand (or sit) in an erect, alert position, hold the head straight on the shoulders, open the mouth and sing.

b. *The Singing Tone.* The tone should be of the quality and quantity adequate for the music to be sung. Consequently, the tone must be freely produced, without undue physical tension, full and vigorous for forte singing and rich and vital for pianissimo singing. A wide range of dynamics is necessary for contrasting moods, and a correctly produced tone with ringing resonance is necessary to maintain pitch.

How can we fill this big order? The secret is to be found in singing with a free, open throat. Remember, the voice is like an organ pipe! Strident tones, nasal tones, hoaty tones and excessively dark tones are produced by a pinched, closed throat. Therefore the basis for the correct singing tone is to get the throat open so that interference is avoided. Then the work of

singing will be done predominantly by the large body muscles. We have found the following exercise to be the most successful in securing this correct physical condition for singing—namely, an open throat.

Vocalise 1:



Procedure:

1. Sing on an *oo* vowel, introduced by a soft aspirate *h*.
2. Place the first two fingers of the left hand between the teeth with the second (or middle) finger on top. (More free emission of the tone is assured in this manner; also, stridency and thinness of tone will disappear if the *oo* vowel is used.)
3. Start on middle C and vocalize an octave or more. (Naturally, in the notation and execution of all vocalises, it should be understood that changed male voices are singing one octave lower than treble voices.
4. Male voices will shift easily to *falsetto* or *semi-falsetto* at G or A flat, depending upon their development. Above F the *oo* vowel will gradually change to *aw* or *ah* in treble voices.

Beautiful singing tone must have, besides fullness and roundness, "top" or focus. This quality is often described as forward placement. It adds brightness, sparkle and a bell-like quality to the tone. What is more important, the focusing or forward placing of tone will eliminate continuous flattening. Nasal (nosey) and white tones have some of the substance of a "forward" tone; however, they lack depth and sonority because they are sung with tight throats. The following vocalise, built on the freedom established in the preceding one, will be of great aid in attaining a round, ringing quality.

Vocalise 2:



Procedure:

1. The vowel sound is *ah* or *aw*, with an aspirate *h* added on second tone. (The *ah* should resemble the *ah* in *star*. Avoid the *uh* sound, as in the usual pronunciation of *love*.)
2. Use two fingers in the same manner as in Vocalise 1.

3. Vocalize all voices to their lowest tone on this exercise (F below middle C for altos and basses).
4. Use different scales up to as high as F and F sharp for sopranos and tenors.
5. The sensation of the singing tone is a high postnasal feeling, characterized by an arched, yawning sensation in the back of the mouth. The nostrils seem to be slightly extended and open, as if in the act of snoring.
(It is the secret of good tone. Find it!)
6. An aid in securing this sensation will be found in extending both lips slightly and raising the upper lips until the front teeth show. (This lip position is not to be confused with the so-called smiling position which has a tendency to overwiden the tone.)

c. *Vowels.* Desirable voice quality is dependent upon the factors described in the two preceding vocalises. The formation of the various vowels involves slight alterations of the basic physical conditions in producing a tone (minute changes in tongue position, use of lips and opening of the mouth). There should be a sensation that the vowels are deep-set or, in other words, formed low in the throat, coupled with a sensation of high, forward resonance. These conditions give the maximum of fullness and ring to the voice.

For simplification, the vowel sounds can be classified into two kinds: *closed* and *open*. In singing closed vowels the mouth remains somewhat closed (except on high notes), and in singing open vowels the mouth should be open (and we mean *open*). On all vowels the mouth is open more on high tones than on low tones.

(1) *Closed Vowels.* The closed vowels are *oo* (too), *ee* (tea) and *ī* (sing). They all should be sung closed in essentially the same manner as the vowel *oo* in Vocalise 1, except that the mouth is more closed. The *ee* and *ī* vowels are sung with slightly rounded lips, except for the high notes. On high notes these vowels modify toward open vowels and so the mouth is opened more. Only when sung in this manner will these vowels be round and deep. The practice, especially prevalent with tenors, of singing *ee* and *ī* vowels open, like *ah* or *eh*, causes thinness, stridency and flattening. A physical device to offset this tendency is to have the sides of the back part of the tongue up against the upper teeth. The same tongue position is used by treble voices when singing these vowels on lower tones, but the position of the tongue flattens somewhat as the mouth is opened for higher tones.

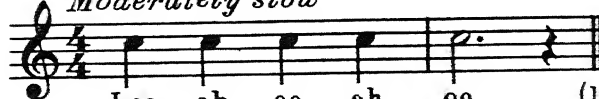
(2) *Open Vowels.* All vowels except *oo*, *ee* and *ī* are open vowels, regardless of the language being sung. The basic open vowel is *ah*, and all other open vowels should be sung with the same resonance. The sensation of

this resonance can best be secured by working on Vocalise 2. To repeat, this sensation is a feeling of a deep-set vowel with high forward resonance. Without the deep-set sensation the tone is thin and pinched; without the high forward resonance it becomes dark, throaty, and usually flat. These vowels in English are *ah* (star), *aw* (saw), *oh* (know), *uh* (love), *ay* (day), *a* (cat) and *eh* (let). (Remember *i* is a closed vowel!) These vowels should be sung with the mouth open at least the width of the first two fingers, the lips rounded slightly, and the upper lip raised sufficiently to show some of the front teeth. The tongue is relatively flat in singing open vowels on both high and low tones, and the tip rests gently (not pressed) against the roots of the lower teeth. The tendency is to sing these vowels with an *uh* color. No! Sing them with an *ah* color. In other words, sing the vowel *ah* like *ah*, not *uh*, and then sing the other vowels with the same resonance.

The following vocalise is excellent for obtaining a smooth, connected tonal line.

Vocalise 3:

C Scale, descending

Moderately slow

Loo	ah	oo	ah	oo.	(lips and jaw)
Loo	ee	oo	ee	oo.	(lips and tongue)
Lee	ah	ee	ah	ee.	(lips and jaw)
Lah	oh	ah	oh	ah.	(lips, open mouth)
Lah	ay	ah	ay	ah.	(tongue)
Loo	oh	ah	ay	ee.	(lips, tongue and jaw)

Procedure:

1. Sing entire exercise on descending scales of C, D flat, D, E flat, and E.
2. In singing each set of vowel sounds observe the indications (in parenthesis) as to whether the lips, tongue or jaw are used the most in the movement from one vowel to another.
3. Note that the final vocalise moves from closed position to open and back to closed.

(3) *Diphthongs*. Diphthongs are simply compound vowels and should be sounded distinctly, especially in *legato* singing. The following are examples of diphthongs: day (*day'-ee*); my (*ma'-ee*); high (*hah'-ee*); thou (*thaw'-oo*); new (*nee-oo'*); know (*noh'-oo*). The emphasis and length given to the different components depends upon the word and style of the music. In all diphthongs except the diphthong *ee-oo'* (as in the word *new*) the first component is given greatest stress and length, although the final one must be

sounded briefly. The popular singer usually sings the last part of the diphthong in words such as *day* much too long. A graphic picture would appear like this: *day'-ee-ee-ee*. Normal pronunciation is the best rule to follow in this matter, but time must be taken by a chorus to make all components of diphthongs sound alike and together if diction is to be clear.

d. *Diction*. Diction depends upon correct production of vowels, definite formation of diphthongs and clear articulation of consonants. *One of the weakest characteristics of the singing of amateur choruses is to be found in the fact that they do not finish their words.*

The initial consonants must be sounded cleanly. However, they usually cause less trouble than do final consonants, which must be given special attention. Don't neglect to sound those *m's*, *n's*, *l's* and *r's*—yes, even the *r's*, but don't let them get nasal and twangy. In legato singing pronounce consonants and carry them over without giving the pronunciation an explosive quality. Anticipate ringing consonants as in the "Amen" illustration below. The following illustrate the idea: "O God of Life" becomes *Ohoo Gaw Dahw lah'-eef*; "We praise Thee, O Lord" becomes *Wee pray-eehz thee, Ohoo Lawd*; Amen becomes *Ahm-mehn*. When there are double consonants usually only one is pronounced, or they are pronounced almost simultaneously. "Little lamb, who made thee?" thus becomes *Li-tl lam hoo may-eeed thee*. In the future this style of pronunciation will be referred to as *legato diction*.

Pronunciation of the initial consonants without distorting the vowel form or quality can be aided by going through the alphabet as in Vocalise 4. Use two fingers between the teeth on the following consonants to get the tongue free and loose: *d, g, k, l, n, qu* and *t*.

Vocalise 4: C Scale descending

Fairly fast

Bah	bah	bah	bah	bah
Dah	dah	dah	dah	dah
Fah	fah	fah	fah	fah
Gah	gah	gah	gah	gah
etc.				

Procedure:

1. Sing *bah*, not *buh*:
2. Use two fingers between the teeth on *d, g, k, l, n, qu* and *t*.
3. Open mouth wide on each syllable.

When the anthem is a hymn of praise to God and a majestic style is

called for, there must be a stress on each pulse of the music. This effect is achieved by slightly accenting every syllable of a word with emphasis on the consonant. The following illustration is an example: Al-le-lu-ia becomes Ahl-leh-loo-yah. We refer to this style of pronunciation as *marcato diction*.

Contrasting styles of music are directly related to the styles of diction which are used. It is wise for a director to ask himself which sections of an anthem should be in *legato* or *marcato* style. He should also determine where *staccato* should be introduced. He will then have something tangible in attaining contrasting styles by using the various techniques of diction which are appropriate for the style desired.

e. *Breathing*. Adequate breath support and control depend upon good posture and correct phonation. Breathe through the mouth, for that is the way one breathes while singing. Breathe deeply or, in other words, around the waistline without the stomach walls collapsing. To reiterate and emphasize the statements under posture, don't pull the torso off the hips, but rather, have a sensation of the body resting in the hip sockets as if it were all in one piece, and of singing *into* the waistline. The sensation of singing is a "resting down" feeling. Correct breath action or breath balance results almost naturally when the voice is produced with an open throat, deep-set vowels and high, forward resonance. When singers achieve these conditions, there is no difficulty in holding out long phrases.

f. *Flexibility*. A flexible voice is usually a free voice. A free voice is usually a lovely voice. Work on flexibility, for it aids in the production of tone, besides being particularly necessary for the singing of certain songs. For the choral singer two techniques are extremely important: first, the facility to sing *staccato*, and second, the ability to sing clean runs and florid passages. *Staccato* action can be mastered by vocalizing on the following exercise:

Vocalise 5:



Procedure:

1. Use two fingers at first so that diaphragmatic action will not alter the established resonance.
2. Sing to the highest and lowest notes in all voices.

The vocalization of the above exercise will give the sensation of tone production used when singing songs in *staccato* diction (see Diction).

The ability to sing runs depends upon a combination of *staccato* and *legato* action, resembling a half-staccato quality. Develop this skill in the following manner:

Vocalise 6:

Fairly fast

- a. Hah, ah, ah, ah, ah, ah, ah, ah, ah. _____ staccato
 b. Hah, ah, ah, ah, ah, ah, ah, ah, ah. _____ half staccato

Procedure:

1. Use both parts of this Vocalise up to E or F.
2. Sing part a staccato as indicated.
3. Sing part b with staccato action, but connect notes as indicated.

This technique is the correct one for singing runs. The degree of detachment depends upon the dynamics. For loud passages the run is quite detached; for soft passages the run is less detached, but it must remain clean, with a slight percussive quality on each tone.

g. *Developing High Notes.*

(1) *Treble Voices.* There is little problem in developing high notes in treble voices if the preceding vocal conditions have been established. If the mouth and throat are open so that correct breath support is assured, sopranos soar to high C and altos to G and A flat.

Vocalize all voices to their highest notes on the syllable *hah* (two fingers in the mouth). As treble voices ascend to high notes, all vowels alter gradually to the *ah* color and resonance. Care must then be taken that the pronunciation of consonants does not interfere with this resonance. The only way this can be done is to sing these tones with a free and open jaw. Again we mean really *open*!

(2) *Male Voices.* The ability to develop tenors depends upon the ability to develop high notes in male voices. The problem is no different in the tenor than in the baritone voice, although the baritone does not have to sing as high or as many high notes. The tenor must have the most perfectly produced voice because the *tessitura* of the part lies in the upper range of the voice. It is our failure to train tenors who can sing in this high range, not any so-called lack of real tenors, which is responsible for the miserable condition of many of our present-day choirs. Many young fellows, classified as baritones, are really tenors who have never learned to sing high notes. So they grumble along on the bass part.

What is the procedure in developing these tenors? First of all, develop all male voices along the lines described in the previous exercises, the baritones up to D and the tenors up to F. The first caution is that they sing both the *ee* and *y* vowels closed, that is, in the form of an *oo*. This is very

important because most flattening and straining for high notes by the tenors (and baritones) is due to the fact that they are trying to sing these vowels open. A physical device to facilitate singing the *ee* and *i* vowels closed is to form them with the sides of the middle part of the tongue raised against the top teeth. This will pull the tip of the tongue slightly away from the front lower teeth. The lips stay slightly rounded as in singing the vowel *oo*. Try this device. It works!

Above D for the baritones and F for the tenors the male voice should sing with what is often called a *covered* tone. The use of the term *covered* here has no relation to the dark and "hooty" tone often used by some mezzo-sopranos and altos. It is a tone with a great deal of nasality and retains the virile quality of the male voice without breaking into *false* *setto*. The following series of vocalises will greatly assist in developing this *covered* tone:

Vocalise 7:



pp Oo hoo _____
pp Hm, _____
mf Ing, ing, ing.
mf Ay, hay _____
mf Ah, hunh _____

(Upper note is sung nasally without sounding the n.)

Procedure:

1. Take each exercise to G or A flat for baritones and high C or D for tenors. (Don't worry, they can do it!)
2. Sing *hoo* very softly with rounded lips. The voice will automatically change to *false* *setto*. The sensation of highness is useful for developing a virile tone.
3. Hum very softly. The voice will again shift to *false* *setto*, but the resulting sensation of nasality is necessary in the development of high notes.
4. Sing the syllable *ing* as in *sing*, using two fingers between the teeth. This will release the voice and free the tongue. Try to retain the virility of the voice. (It may break into *false* *setto* on extremely high notes until the vocal muscles are developed.)
5. Sing *ay* in the same manner as *ing*, using two fingers between the teeth at first. This vowel is the best and most natural one for developing the covered quality. (This covered quality is similar to the sound of a grunt, but must contain a vowel sound.)
6. Retain the same covered sensation in singing *ah* and other vowels.

When this quality is developed, tenors and baritones have little trouble with high notes. With the absence of strain and the singing of *oo*, *ee* and *ÿ* vowels as previously suggested, the prevalent flatting in male voices will usually disappear.

h. This "Eternal Flatting." Most choirs flat with the piano and without the piano, or, for that matter, even with a brass band accompaniment. This everlasting habit of flatting ruins more choral singing than any other one factor. There can be many contributing factors such as poor posture, wrong intervals (particularly out-of-tune scale passages), lack of chord tuning and others; but the paramount fault lies in incorrect tone production. The salvation is an open throat with deep-set vowels and an accompanying high, forward resonance. Many directors secure depth of tone without the high arched resonance, and flatting is the result. Some directors permit singers to produce their voices in a thin, open fashion. This production begets a closed throat and off-pitch singing, with occasional sharpening on *forte* passages, but invariable flatting on *piano* sections.

When a choir starts flatting, it is just too bad. The singers seldom get back in key. If directors wish to correct the intonation of their choirs they must teach them how to produce a free singing tone. Listen to recordings of some of the great singers: Alma Gluck, Kirsten Flagstad, Sigrid Onegin, John McCormack, Enrico Caruso, Jussi Bjorling, Ezio Pinza, or Feodor Chaliapin. Here are examples of beautiful tone, freely and openly produced.

i. *Vibrato or Tremolo*. Probably a word or two should be said about vibratos and tremolos. A voice that is freely produced will have a normal vibrato but not a tremolo. A resonant, ringing quality actually depends upon this vibrato. A choir should sing with a vibrato but not with a tremolo. To sing with a slow tremolo or wobble, making it difficult to distinguish the actual pitch being sung, is unforgivable.

Few young voices have tremolos. This unattractive feature of many treble voices develops through trying to make a voice big or dramatic without providing adequate or proper breath support. Tremolos can be eliminated by learning to sing a straight tone on the various vowels, especially *oo* and *ah*. To sing a straight tone there must be a sensation of over-breathing or pouring the breath into the tone. It has been described as "whistling through the vocal chords."

When the sensation of a straight tone has been secured, be sure that a high, forward resonance is maintained. Then a normal vibrato will appear and the obnoxious tremolo will be gone. If a voice is too straight or if it seems dead in quality, then work for an open-throated, forward-arched tone, and a normal vibrato, with its resultant singing quality, will appear.

Codetta. Remember always that the secret of artistic singing lies in beautiful tone. Don't let concentration on other factors cause you to neglect this basic element. The abstract vocalises suggested here must be used only

in conjunction with making music. Their application must be immediate and understandable to the singers in gaining greater control of their voices so as to improve their performance of music.

5. *Conducting Techniques*. Conducting is more than beating time. The mastery of "beating time" is only a prerequisite to effective conducting. It represents one of the elementary steps in enabling the director to release the emotional response of the choir which is so necessary for interpretation. Manuals of conducting which contain illustrated diagrams are so numerous that it was not considered important to outline the various time meter diagrams in this book. (See the Appendix, page 188).

Conducting is an art of conveying the meaning of a composition to a group of musicians, which will result in a more expressive performance of the music. In order that his musical intentions may be clear and easily understood he should have well-grounded training in conducting techniques. These are the same for all types of musical groups—choral, instrumental or combined. It is true that instrumental conductors have a tendency to be too stiff and inflexible with choral groups and yet, on the other hand, choral conductors often have a tendency to develop such individual styles and idiosyncracies that they are completely ineffective except with their own groups. It is far better to develop a basic, flexible technique which can be adapted to various groups and to different styles of music.

The control of basic conducting techniques applies as much to the organist-director as to the director of the leadership team. Conducting is not confined to an activity of the arms. Much of it is done with movements of the head and body and the expressions of the face and eyes. The organist can be very effective as a conductor if he develops the ability to transfer basic techniques to movements of the head, facial expressions, and occasional use of a free hand while playing the organ. Unaccompanied anthems give the organist complete freedom to exploit his talents as a conductor. (One wonders sometimes if this factor influences the decided preferences of organist-directors for music in the *a cappella* style.)

During rehearsals a reserved conducting style will usually prove the most effective in the long run. Stomping around and attempting to call out instructions during the singing are generally futile. Singers do seem to have an emotional lethargy toward ensemble performance. A relaxed but enthusiastic attitude toward the work and the music is the most satisfactory way of overcoming this lethargy. The organist-director will do well to secure an accompanist for rehearsals. It is almost superhuman to conduct an efficient rehearsal from the piano bench except in the case of a very small choir of sixteen voices or less.

If conducting is more than beating time then what is meant by the term interpretive conducting? A very safe maxim to answer this question is simply to "look like the music." This signifies larger beats for loud,

majestic music; smaller beats for soft, delicate music; virile gestures for forceful music; quiet gestures for meditative music; strong, angular movements for music in accented rhythms; smooth, flowing movements for music in freer rhythms. Naturalness in interpretive conducting does not evolve from conscious attention to styles in conducting beats; rather, it is educed from being completely immersed in the expressive meaning of the music. We describe this process with the statement, "Let the music tell your hands where to go."

The use of the traditional conducting baton seems to be superfluous for the director of church choirs. As a mark of authority it certainly is not needed and its use can actually detract from the religious purpose of the choir. A discussion of the appearance and decorum of the director at Sunday services will be discussed in the next chapter.

A SERMONETTE

Our text is taken from James 2:18, 26.

"Yea, a man may say, Thou hast faith, and I have works: shew me thy faith without thy works, and I will shew thee my faith by my works."

"For as the body without the spirit is dead, so faith without works is dead also."

This chapter has been concerned with doing. We are reluctant to leave it without reviewing the relationship of doing with being. In our text faith represents being and works represent doing. Being and doing are as much one as the spirit and the body are one. As one is, so will he do; as one does, so he is.

In church choir work the rehearsal is both the spirit and body of the program. The spirit of the rehearsal will be what you are and the body of the rehearsal will be what you do.

If you are a well-trained conductor and musician, but choir rehearsals are unfruitful in personal satisfaction, then examine your inner being for lack of faith in people and music. If you are a person with genuine religious faith and conviction, plus the love of mankind in your heart, but choir rehearsals are unfruitful in musical achievement, then you must acquire the training needed to manifest good works.

When faith and works are joined together in any human project the fruits of joy and success appear. When faith and works are disjoined the fruits of joy and success wither away.

Zest to do your work needs the renewed faith of being. Let nothing—money, criticism or health—destroy your faith. To become a better conductor, make a better person out of yourself.

CHAPTER IX

PERFORMING FOR SUNDAY SERVICES

All of the discussion of the foregoing chapters applies, for the most part, to all church choirs of all faiths. The problem of human relations, the personal and professional qualifications of the director, problems of organization, standards for selecting music, and planning and conducting rehearsals are factors that all directors of religious choral groups must face, regardless of creed. In this chapter we are primarily concerned with that large body of Protestant churches which use the non-liturgical type of worship service.

THE NON-LITURGICAL SERVICE

1. *Nature of the Service.* One of the functions of the volunteer choirs of churches whose services are primarily non-liturgical is to provide a music program for their worship services. As has been indicated a number of times, this is not the only function of the choir but it is certainly its major responsibility. The difference between any volunteer choir and the usual choral group is its need for a correlation between the music selections and the non-music items on the public program. Such a volunteer choir has an even more difficult problem of unification than does the choir of liturgical churches.

The churches which use liturgical services have a pre-determined procedure and form. This procedure includes musical as well as non-musical items in the worship program. In the non-liturgical service, the music selection, as well as the other elements of the worship service, follow no prescribed form. Many denominations abandoned the liturgical service in order to gain this freedom for worship procedures.

However, any effective worship service must combine such freedom with some orderly procedure. In this respect, the non-liturgical service, although it does not contain prescribed materials, should adopt a uniform and orderly procedure which is focused on a single theme. Some procedures of a liturgical nature will naturally develop, i.e., the singing of the "Doxology" as an opening hymn; the responsive reading of a scripture lesson; the reading, aloud, of the Church Covenant by the congregation; the congregational participation in the reciting of the "Lord's Prayer;" the observing of the Church Ordinances; and, the Offertory. It is this common form of corporate worship that tends to make people feel at home regardless of the church or community in which they find themselves.

2. *Planning the Worship Service.* Who actually plans the program? No single individual is responsible. It is a matter of cooperative planning between the minister and the music leadership of the church. It is the minister's responsibility to assign the various elements of the worship program to capable individuals.

Every minister seems to differ in the attitude toward this responsibility. On one extreme is the minister who assumes an autocratic attitude and insists on selecting all the musical, as well as non-musical, elements of the service. On the other extreme is the minister who refuses to assume any responsibility for the worship service, except the presentation of the sermon. The most satisfactory is the "middle of the road" relationship. The minister formulates the general order of the service, which only he can administer. It is his further responsibility to coordinate the music and the non-clerical leadership into an integral part of the over-all program of worship.

The following are some procedures which aid in the cooperative planning for non-liturgical services:

a. The minister of the church plans the calendar of religious themes to be presented during the coming year. This calendar of themes to be emphasized is organized on a monthly basis, i.e., a different theme for each month of the year. For example, if the theme of *Missions* is chosen for the month of October, the first Sunday might emphasize *Home Missions*; the next Sunday might emphasize *Community Missions*; the following Sunday the emphasis could be on *Foreign Missions*; and the final Sunday might emphasize the institutions which are dedicated to the training of missionaries.

b. A conference is scheduled between the minister and the music leadership to study the proposed calendar of themes. The minister may suggest anthems or hymns that he feels would particularly complement a certain sermon. The music director will no doubt suggest that certain major musical activities be emphasized, either concerts by the choir, or choir recruitment plans. After ample time has been allowed for a cooperative analysis of the calendar, a final draft is adopted. Copies of this calendar of themes are then prepared and given to each person who has leadership responsibilities for any part of the services.

c. As suggested in Chapter III a definite period should be scheduled each week for a conference between the minister and the music director when they can discuss the approaching worship service. This does not need to be an extended conference—ten to twenty minutes should suffice. The fundamental purpose of this conference should be to make a final check on the details of the service before such information is sent to the church office for the weekly Church Bulletin. After the year's

program is under way, the minister and director can profitably review the services of the preceding Sunday. How could they have been improved? Did they reach a satisfactory climax? Where did they fail? These, and other pertinent questions, can be discussed cooperatively and understandingly between the minister and the music leadership.

RELATIONSHIP OF MUSIC TO THE SERMON

The question often arises: "How closely should the music selections of the service parallel the content of the sermon?" This is a pertinent question and it troubles many church musicians. On this subject there must be a mutual agreement between the minister and the music leader if worship services are to be unified in their emotional and spiritual aims.

The entire worship service, if possible, should be coordinated: the scriptures, prayers, responses, congregational hymns, anthems, and the sermon, into a unit of religious thought. However, this does not imply that the texts of the hymns and anthems should literally parallel the contents of the sermon and other elements of the service. There should be a relationship between the musical and non-musical elements, creating a unified theme. The texts of the musical selections plus the contents of the non-musical elements comprise the *message* of the service; the melodies, harmonies and rhythmic elements of the music comprise the *mood* of the service. These two factors should complement each other in such a manner that they exist as a unified whole and not as separate entities.

THE ORDER OF SERVICE

We have discussed the over-all planning to provide a unified worship service. What about the various elements that combine to form such a service? In the first place, the church having non-liturgical services tends to have a more formal order of service for Sunday morning than for Sunday evening. Such churches vary widely in the actual listing of the components which make up the order of service. However, in spite of the variances in listing, there are some common elements that appear in nearly all churches of this nature.

1. *Instrumental Music.* The functions of the instrumentalist, pianist or organist, include: preludes, interludes, postludes, an accompaniment for the congregational singing, and an accompaniment for the choral, ensemble, or solo selections.

2. *Choir, Vocal or Instrumental Ensembles, Vocal or Instrumental Solos.* Nearly every order of service contains some "special music"; that music may be performed by the choir; it may be performed by a small vocal or instrumental ensemble; or, it may be performed by a vocal or an instrumental soloist. An elaborate order of service may have selections representative of all these mediums of performance.

3. *Prayer.* The minister usually assumes the responsibility for this portion of the service which will include: Pastoral Prayer, Invocation, Lord's Prayer (usually recited by the entire congregation), Offertory Prayer, Dedictory Prayer, and Benediction. In most churches the choir will sing choral responses at the close of the various prayers.

4. *Offertory.* This is the portion of the service where financial contributions are accepted from the congregation. Usually the church organist plays an instrumental Offertory selection or the choir sings an Offertory anthem.

5. *Congregational Singing.* There are opportunities for the congregation to participate in the singing of hymns.

6. *Church Ordinances.* The Church Ordinances of Communion, Baptism, and Christening are introduced into the services when the need arises. A musical background, either choral or instrumental, may or may not be used.

7. *Invitation Hymn.* Most evangelical churches have an Invitation hymn at the close of the sermon. The purpose of this hymn is to offer a musical, as well as a verbal invitation to any in the congregation who may desire to join the church.

8. *Sermon.* The message given by the minister of the church, or by a guest speaker, takes more time than does any other single element of the worship program. It represents the focal point of the entire program of worship.

AN ILLUSTRATION OF AN ORDER OF A SUNDAY MORNING SERVICE

(This service was presented in a church with a membership of approximately three hundred. Larger churches may use more difficult music.)

(Theme: Jesus—Friend of Man)

<i>Organ Prelude</i>	"Jesu, Joy of Man's Desiring"—Bach
<i>Processional Hymn</i>	"Savior, Like a Shepherd"
<i>Call to Worship</i>	"The Lord is in His Holy Temple"
<i>Invocation</i>	Minister
<i>Choral Response</i>	"Holy, Holy, Holy"
	(Excerpt from "Holy City" by Harvey Gaul)
<i>Interlude</i> (ushers seat latecomers)	
<i>Congregational Hymn No. 123</i>	"Fairest Lord Jesus"
<i>Responsive Reading</i>	(No. 501) Isaiah 53:1-16
<i>Vocal Solo</i>	"He was Despised"
	(From <i>The Messiah</i> by Handel)
<i>Pastoral Prayer</i>	Minister
<i>Choral Response</i>	"Bless the Lord, Oh My Soul"
	(Excerpt from Ippolitov-Ivanoff)
<i>Congregational Hymn</i>	No. 7 "Majestic Sweetness"
	(Congregation shall rise when the ushers come to the front of the sanctuary for the Offertory)
<i>Offertory</i>	
<i>Anthem</i>	"God So Loved the World"—Stainer
<i>Sermon</i>	(John 15:13) . . "Jesus—Friend of Man"
	Minister

<i>Invitation or Closing Hymn</i>	No. 42 "O Master Let Me Walk With Thee"
<i>Benediction</i>	Minister
<i>Choral Response</i>	"Dresden Amen"
(Congregation will be seated following the choral response and will remain seated for the choir recessional and the instrumental postlude)	
<i>Organ Postlude</i>	"Jesu, Priceless Treasure"—Bach

THE EVENING SERVICE

Although the morning service in most Protestant churches has a tendency to develop into an orderly pattern, the vesper or evening service enjoys considerable latitude in planning. In many churches this service is turned over entirely to the music program, often referred to as the Ministry of Music. It is at this service that the choir performs cantatas and oratorios and gives special programs of music. If a multiple-choir program is in existence it is at this service that the various children's and young people's choirs generally perform. The appearances of these youth choirs are not limited to the vesper or evening services for they may also perform at the morning services, particularly on special occasions such as during the seasons of Christmas and Easter. However, it is at the evening services that their appearances are usually the most effective.

The other church organizations often take the responsibility of this service and the various choirs are used to assist in the building of such programs. Often a period of time in this service is devoted to the singing and learning of hymns by the congregation. When the order of service requires no special music it is sometimes a wise procedure on the part of the director to use just a nucleus of the adult choir by asking for volunteers.

Some denominations make this service primarily one for the young people with the singing of pentecostal hymns and a program of a revival nature. Regardless of the general policy of the church, this service gives the choir an opportunity to expand its program beyond the singing of the traditional Sunday morning anthem. It would seem that at least one program each month should be turned over to the Ministry of Music.

THE CHOIR AND THE ORDER OF SERVICE

1. *Pre-Service Preparations.* The members of the choir should assemble in the choir room at least fifteen minutes before the worship service. It is desirable that the choir director or the minister, or both, be present. The choir librarians will see that every member has the music materials for the worship service; the robe monitors will aid in distributing the robes; the president of the choir, or the director, will see that the program of the service is briefly reviewed; and the minister, or a member of the choir, will lead in dedicatory prayer. The unobtrusive execution of these details will dispel confusion and tend to create a desirable spiritual mood for the performance of the choir.

As pointed out in Chapter VII, sometimes it is possible and it is most advisable to have the members of the choir assemble thirty minutes before the worship service. If so, they will have a short period in which to review some of the music to be presented. However, the majority of choir members will have commitments in the Church Bible School on Sunday mornings, and to the Youth Training Program in the evening. Such activities usually keep them from assembling more than fifteen minutes before the worship services.

2. *Personal Appearance of the Choir as a Unit.* There are four factors which contribute to the over-all personal appearance of the choir: (a) processional and recessional, (b) uniform dress, (c) seating arrangement, and (d) decorum.

a. *Processional and Recessional.* The instrumental prelude is the first element of the worship services. It should be a gentle influence for congregational meditation, but it serves, too often, as background for the confusion that precedes the worship services.

At a pre-determined signal from the organist, the choir enters the sanctuary. Customarily, the minister enters the sanctuary after the choir has assembled in the choir loft. Sometimes a choir may enter the sanctuary singing a Processional Hymn; again they may enter quietly, while the organist plays a Processional Hymn. The minister's entrance signifies that the congregation should stand for the opening congregational hymn. This first hymn is usually the same one that has been used for the Processional.

The Recessional occurs at the close of the worship service. After the choir has sung the choral response to the Benediction, the choir retires from the sanctuary while the organist plays the instrumental postlude.

It is important that the choir members be trained to make a dignified and graceful entrance and exit. The initial impression of the Processional and the final impression of the Recessional will contribute much to the service. One caution: any unnecessary noise or confusion among the choir members before entering, or after leaving the sanctuary will nullify much of the contribution they have made to the worship service.

b. *Uniform Dress for the Choir.* Choir robes represent the most satisfactory uniform dress for the choir. However, the use of choir robes has been a controversial issue in many of the non-liturgical churches. Some churches consider that the dressing of a choir in robes creates a formality and gives the impression of a liturgical service. Another objection to choir robes is that they are too expensive. These objections seem basic but often are only the natural resistance to change.

The director will need to exercise wisdom and patience regarding the innovation of vestments for the choir. It may be necessary to settle, temporarily, for semi-uniform street dress until the prejudice against robes is broken down. The women of the choir can be requested to wear dark

dresses and the men, dark suits, white shirts, and dark four-in-hand ties. This creates an appearance of uniformity that will pave the way for robes at a later date. Perhaps a children's choir may be equipped with robes to show the advantages of a vested choir.

If, and when, the church approves the purchase of robes, they can be made by the women of the church or they can be purchased at a commercial robe company. There is one caution; if more than one choral organization in the church music program uses robes, be sure that each organization has different robe styles.

If the church does use robes for the choir, there should be a special robe cabinet, or closet, located in the choir room. This cabinet or closet should be large enough to enable several persons to reach for robes at the same time. It is best to have the names of the various choir members sewed in the back, or in the sleeves, of the robes. This will facilitate the problem of distribution. One or two choir members should be appointed as robe monitors who will be responsible for the distribution of the robes prior to each public appearance.

The robes should have hangers which allow them to hang free and which do not permit them to drag the floor. There should be enough space so that they will not become wrinkled by being crowded too closely together. At frequent intervals the robes should be cleaned and pressed. There is nothing more disheartening than to have the choir appear in soiled and wrinkled robes. One of the choir librarians should be responsible for seeing that this cleaning is done regularly and economically. The collars for the ladies' robes, which are detachable, can be laundered by the individual who uses the robe.

c. *Seating Arrangement of the Choir.* The seating arrangement of the choir in the public performance should be the same as that used in rehearsal. It is important that the choir members be assigned definite choir chairs, which assignment should be one of the first steps in the organization of the choir. During the first few rehearsals, time should be allotted at the end of the rehearsal for practicing the Processional and Recessional of the choir. The choir members should be asked to form lines, representative of the seating arrangement, and to march from the choir room to the sanctuary in order to rehearse this important aspect of public performance.

When the choir assembles in the choir room prior to the worship services, one monitor for each row of the choir should see that the members of that particular row are in attendance, and that the row is balanced if there are absentees. A large diagram of the choir seating arrangement should be plainly visible to all. New members can check this diagram to ascertain where they are to sit.

d. *Decorum.* The choir loft, in most churches, is in the front of the auditorium where it is at all times in full view of the congregation. The

choir must occupy this conspicuous place for the entire length of the worship service. Choir members are sometimes slack in such small matters of public decorum as whispering, thumbing through a hymnal, writing notes, and other careless practices which distract the attention of others from the service. Choir members must accept a greater obligation to the worship service than merely performing choral selections. They must be in complete sympathy with the fundamental objectives of worship and must be willing to conduct themselves in a manner which will help to create an atmosphere of worship.

The music leadership can avoid such infringements of decorum by educating the choir members regarding their obligations. The matter can be discussed at rehearsal. Rehearsal periods are more or less informal, but the director should be careful that all the pre-service preparations tend to create a spiritual atmosphere that will carry over into the worship service. A carefully organized plan for the distribution of robes and music materials will discourage confusion; a rehearsal in forming the choir rows prior to the choir Processional will generate a feeling of poise and security among the choir members; and, the preliminary prayer, before entering the sanctuary, will create a mood for worship. All these will combine to result in improved decorum for the choir in the worship services.

4. *The Director as Conductor.* The chancel in the church or a choir loft open to the view of the congregation is no place for a display of virtuosity in conducting. It can actually detract from the spiritual quality of the service. The Sunday church service is not a concert. The director has four methods which he can use. His primary concern is to secure the most expressive performance possible from the choir in the most inconspicuous manner on his part.

a. The director may adopt the attitude of the conductor of choral concerts and come to the front of the chancel in plain view of the choir and congregation alike. This procedure may be excusable if he has a large choir, of say more than fifty voices, and because of the construction of the chancel it is the only position where the organist and choir can see him. If such a position is taken he must conduct in a very conservative fashion so as not to detract from the dignity of the service and the spiritual message of the music.

b. The director of large choirs may find an inconspicuous place behind the console of the organ where he cannot be observed by the majority of the congregation. Then by an arrangement of mirrors he can work out a system whereby the singers of the different sections can see him sufficiently well either directly or through the mirror. This is the system adopted by most directors where there is a divided chancel.

c. The director may find it advantageous, especially if the choir is not too large, to stand at the end of one row of singers where he can be seen by

the singers. Then, by simple indications of the head and body for attacks and releases, the choir can be taught to give a very creditable performance. This system will gradually teach the choir to attain more musical independence. There must be complete musical understanding between the organist and director. Both of the authors, who are tenors, have used this system to bolster the tenor section of the choir when it was inadequate. With practice it actually works extremely well.

d. When the organist is also the director he does not have the problem of being too conspicuous to the congregation. This is fortunate because when the gyrations of an organist are added to those of a conductor there is the maximum of bodily activity. As suggested earlier, in anthems which require an accompaniment, the organist can acquire conducting techniques that are adequate for an expressive performance by the choir. He must be constantly on his guard, however, that he does not fall into the habit of leading the choir with the organ exclusively. This invariably leads to a lack of balance between the choral parts and the accompaniment.

It is undoubtedly true that the average conductor of choral concerts develops a tendency to over-conduct. It is the test of the church choir director to obtain his musical effects with the minimum of gestures. When groups of singers realize the need for more careful attention they respond accordingly. As a result, the performance does not suffer but, in fact, often improves.

SUMMARY

The ultimate goal of all choir activities is the performance of music. In the case of the volunteer church choir, the performance of music is designed to aid the congregation in worship. The professional or adult choral group *sings to an audience of listeners*; the church choir *contributes musical offerings to a congregation of worshipers*.

The professional choir or adult choral group has a concert of ten to fifteen musical selections programmed so that the concert contains variety, contrast, and climax. On the other hand, the church choir has only two or three musical selections in the worship service, and these are interwoven into the general mood of the service in such a way as to lose individual identity.

For the most satisfying and effective music program in the church, the minister of the church and the minister of music must have a mutual feeling of respect for the responsibilities that each has to make to the planning of the worship program of the church. There will need to be understanding and cooperation in all matters.

The members of the choir must be musically, mentally, and spiritually prepared for their role in the presentation of the music for Christian worship.

CHAPTER X

EXPANDING THE CHOIR PROGRAM

*Ah, but a man's reach should exceed his grasp,
Or what's a heaven for?*

Robert Browning

*You must keep your goal in sight,
Labor toward it day and night.*

Witter Bynner

There is a basic need for the constant expansion of the activities of the volunteer church choir program. Too many directors have recruited, organized, trained, and presented a satisfactory adult choir and then have settled back into an attitude of wishful thinking, wishful in that they expected this choir to be practically self-sustaining for years to come with very little effort on the part of the leader. This is scarcely to be expected. An organization must **expand** its activities and sphere of influence or it will decrease in both size and vitality. New areas of endeavor bring increased responsibilities for the individual members. With these additional areas of increased participation and responsibility will come a wholesome pattern of individual growth, both musically and personally.

It is a fundamental necessity that the adult volunteer choir should be the essential organization so that it can serve as the central root from which branches may grow. These branches of expansion will serve a twofold purpose: (1) they will provide multiple opportunities for choir members to contribute of their talents to the ministry of music throughout the entire church program; and, (2) they will, in turn, feed experiences and training back to the choir, serving to perpetuate the work of the choir indefinitely.

OPPORTUNITIES FOR EXPANSION

There is no limit to the opportunities which can be made for the expanding of the activities of the adult choir. The scope of expansion will be determined by: (1) the availability of the music director to promote expansion; (2) the interest of capable choir members in such a program; and, (3) the financial support of the church. Both director and members need vision and initiative regarding the possibilities.

What are some particular areas of the church activities that can benefit from the expansion of the choir program? They fall into three general

divisions: (1) areas of expansion that will affect the membership of the choir; (2) areas that will affect the entire membership of the church and the church organization; and (3) those which will affect the community. One thing must be remembered: although these areas have been divided for clarity, they are reciprocal in that they affect everyone that is involved in the activities.

1. *Areas that Affect Choir Membership.* The areas of expansion that are suggested below will make use of those capable choir members who may be willing to render further services or to submit themselves for further training.

a. *The Voice Class.* The choir, as a unit, is receiving constant instruction and training in the techniques necessary for vocal development. However, this collective instruction cannot substitute for the instruction either individually, or in a small class. Amazing results can come from a scheduled period when the demands of preparation of musical performance will not dominate the period. The voice class will not only improve the vocal techniques of the individual voices enrolled, but also will provide an opportunity for the teaching of vocal solos for later use in the worship services.

An excellent way to organize these group voice experiences is to segregate the voice sections of the choir into separate classes. This type of arrangement will result in smaller classes making it possible to give attention to each individual voice. If the director's time is limited, then each section can meet as a class once a month. The four sections can be combined into a master class every fifth week.

Many times the director and accompanist receive additional salary for this type of service. The added remuneration should come from the church, not the choir membership. However, in the majority of cases, instructional activities are accepted as *gratis* service. It is assumed that the improved music performances of the choir will sufficiently repay the leader for the extra expenditure of energy.

b. *Individual Instruction.* If the voice classes are small it will be possible to work with individuals while the class is being held. However, some extra time should be regularly scheduled for individuals who either *need* or *merit* further instruction. Usually, this is paid for by the individual, depending on the policies of the church which govern the obligations and responsibilities of the choir leadership.

The scope of this area of expansion will depend upon the capabilities of the leader in giving private instruction and also upon the time he has available for such work. There have been occasions when a capable and energetic leader has been able to attract enough private pupils, within the church membership and the community, so that he has been able to earn enough additional salary to enable him to devote his entire working hours

between the responsibilities of the choir program and the private teaching.

If the church employs a director-organist, there can be a similar service offered to those interested in instruction on the piano or organ. In practically every situation, these lessons are paid for by the student, whether class or individual lessons.

c. *Small Ensembles.* The organization and training of small ensembles, both vocal and instrumental, represent a natural avenue for expansion of the choir program. There will be many occasions when the use of duets, trios, quartets, and the *echo* or *descant choir*, will provide a supplement as well as add variety, to the music program. In addition, many small church functions will welcome musical selections from such ensembles.

While the director of the choir is conducting the vocal conference and auditions during the periods of recruitment, he should be on the lookout for potential ensemble members. These individuals will need encouragement, as well as some instruction, if they are to be trained to perform as an ensemble. The most popular vocal ensembles are: a ladies' trio, a female quartet, a male quartet, and a mixed quartet. A wealth of music materials have been composed and arranged for these particular voice combinations.

Participation in small vocal ensembles has provided valuable training for many music directors. It will do the same for choir members. The training and experience that the choir members receive in small ensembles will also help them in their work in the various voice sections of the choir. A mixed quartet, for example, can provide a *solo quartet* which can be utilized in performing the extremely difficult sections of various anthems, thus opening new horizons of repertory to the choir. If the members of these various ensembles have solo voices within the membership, they can also be called upon to sing the various solo sections of anthems. Many times, the director without an adequate soloist is forced to call upon the entire voice section to sing a designated solo passage. Many solos in anthems do not lend themselves readily to this kind of musical treatment. The composer usually had the *timbre* of a particular voice in mind when he composed the solo passage. The use of the entire voice section in such a manner never quite fulfills expectations. Moreover, individual solo passages give needed contrast to the over-all musical effect of an anthem.

2. *Areas that Affect the Church Program of Activities.* Most of the areas of expansion which were mentioned in the preceding section affect the entire church program indirectly. However, it is suggested that the following areas, especially, should emphasize the carrying of the music program into every possible facet of the total church program.

a. *Improvement of Congregational Singing.* The choir can aid in the improvement in the congregational singing in two specific ways: the choir can serve as a leadership unit and it can function as a unit for teaching new hymns. Most congregations have a limited repertory of hymns. An ac-

tive choir can constantly promote the teaching of new hymns to the congregation. There are several ways in which this can be done. One of the most effective is the adoption of the "Hymn of the Month Program." This program, in brief, consists of the teaching of twelve selected hymns during the year. The improvement of congregational singing is considered so important that an entire chapter, Chapter XI, is devoted to a further discussion of this area.

b. *The Music School.* Where at all possible, a church should arrange for an annual school of church music that is designed to serve its own membership. This is a most satisfactory way to maintain a church-wide interest in the ministry of music. This music school can be organized to cover a wide range of musical activities. Normally, classes in the following areas should be emphasized: voice, piano, sacred solo literature, conducting, hymnology, and in the fundamentals of music. In addition, there should be a master choral group and a scheduled time for congregational singing experiences. There should be no restrictions as to eligibility for enrollment, except any financial considerations the church may charge as tuition.

The procedures for organizing a music school would include:

- (1) Setting the date. Check with the church calendar for suitable date. Length of school could be five evenings—Monday through Friday, with a concert by the master choral group, open to the public, on Friday evening.
- (2) Selection of faculty for the school should be early in the planning. It is best to secure musicians from outside the membership of the immediate church.
- (3) Formulate the schedule of activities. An example follows:

6:30-7:30 p.m.	Voice Class—Room 216 Piano Class—Room 312 Hymnology—Auditorium
7:30-8:30 p.m.	Conducting—Room 110 Fundamentals of Music—Room 216 Sacred Song Literature—Room 310
8:30-8:45 p.m.	Intermission
8:45-9:15 p.m.	Congregational singing—Auditorium
9:15-10:00 p.m.	Master Choral Rehearsal—Auditorium

The church music school can be financed by the church, or by the individuals who attend the school. To be successful it needs ample publicity through the local newspapers, church bulletins and verbal announcements from the pulpit. Moreover, a staff of experts in the various fields should be secured. People of the community and from other churches should be permitted to attend upon the payment of the set fee. This gesture insures a larger enrollment and is a constructive policy in community relations.

The church music school should not be organized to realize a profit, but should charge a fee that is commensurate with the total expenses of running the school. The director and organist customarily receive additional remuneration above their regular salary for organizing and participating in the administrative and teaching responsibilities.

c. *The Multiple Choir Program.* Those churches whose services are primarily non-liturgical have shown a definite trend toward the use of a graded choir program. This program is designed to train choral units at various age levels much in the same manner as the public school music program. A well planned, multiple choir program can be a vital aspect of the total music program and a genuine contribution to the life of the church.

Very often, however, these choirs seem to mushroom without any explicit aims or without any realization of their place in the church program. For instance, many times these choirs are organized primarily as "feeder" units for the adult choir in future years. Although such an objective may be worthy, it is too narrow a concept to be accepted as the real purpose for such a program. For one thing, our society is so transitory and mobile that in the same locale there is a minimum of utilization of the training which is afforded the members of the graded choir program. Therefore, the director fails to realize future satisfaction for his time and labor. Aside from this fact, however, these choirs have no reason for existence unless they function in the present in the lives of the children and young people.

(1) *Basic Considerations.* The organization of a multiple choir program should be determined by the needs it fulfills in the lives of the young people of the church. The first consideration is to be certain that the program is not being organized to supplant the public school music program. If a decision must be made between organizing an adult choir or a graded choir program, choose the adult choir. The organization of the adult choir perhaps provides the only choral experience for the adults, whereas the public schools usually meet this need in the lives of the children.

There is always the possibility that the adult choir program will attract capable adults who can later serve as music leaders for the graded choir program when it is organized. In fact, a stable program of multiple choirs should be the result of a spontaneous desire, within the membership of the adult choir, to share their musical experiences with the children and youth of the church.

Adult choir and graded choir programs can be organized at about the same time if there are some capable adults who will assume music responsibilities in the graded choir program. The availability of these musical assistants from the adult choir should be accompanied with an enthusiastic response from the parents of the children indicating their willingness to support the program. It is unwise for the choir director to devote time and energy to the organization and development of a graded choir pro-

gram at the sacrifice of the adult choir program.

The above comments lead to a second consideration which must be taken into account in the organization of a multiple choir program. Three years ago we received a brochure from a former music student who had accepted a position as Minister of Music in a large church. The brochure outlined the school of graded choirs which he had set up. It consisted of eight separate choral units, exclusive of the adult volunteer choir. Each choral group had a special name such as, Gospeleers, Carolettes, Harmony Choir, Cherubic Choir, Angelic Choir, Christian Songsters, etc. Each choral group was scheduled for a *separate* weekly rehearsal period. However, each choral group had the same leadership—the Minister of Music.

As a reaction to this brochure several questions arose in our minds: "With so much talent among the youth of this church, what has happened to their no doubt equally talented parents, who should be assisting in the program? What amazing versatility a director would have to possess to enable him to deal successfully with the varied groups ranging from three years of age to adulthood. With nine rehearsals a week in addition to the regular services of the church, where would one find the time to plan adequately and prepare for rehearsals?"

Time itself answered these unspoken questions. In less than a year the Minister of Music was forced to resign; he had suffered a complete nervous breakdown. Some might say that the average music teacher in the public schools has as heavy a schedule as did this person. There are a few fundamental differences: the attendance of the members of the graded choir program is not compulsory, as is generally the case with students in the public schools; the performance demands of the nine choirs in the graded choir program is not to be equalled in a public school situation, especially by one music teacher; and, the organizational and administrative responsibilities of one teacher in the public schools is not to be compared with those of a full-time Minister of Music in a large church.

(2) *Objectives.* In light of the above considerations, if there seems to be a need for a multiple choir program in the church, specific objectives should be weighed:

- (a) The multiple choir program should fill an immediate and definite place in the musical and religious life of the young people of the church.
- (b) The multiple choir program should extend the general interest of the church membership in the overall music program.
- (c) The multiple choir program can be directed toward realizing the goal of a singing church.
- (d) The multiple choir program may provide musical training not otherwise available for the young people of the church.
- (e) The multiple choir program can serve as a means for

preparing the young people for leadership and participation in the music program in later life.

(3) *Functions.* Following the consideration of the objectives of the multiple choir program, attention should be turned to definite functions:

(a) The multiple choir program can be used as an effective instrument in the church service. There are now many anthems being written for combined children and adult choirs. Youth choirs can be used to advantage in antiphonal choral effects.

(b) The multiple choir program can be used to improve the singing of hymns in the Sunday School. Various choirs may also provide special music for young people's meetings.

(c) The multiple choir program can be used to provide special music, both secular and sacred, for various meetings and social functions in the church.

(d) The multiple choir program can be used to substitute for and relieve the volunteer adult choir for vesper or evening services in the church.

(4) *Types of Choir.* The number of choirs in any one church should depend upon several factors: size of membership, function of the music program, interest in and emphasis upon young people's activities, and availability of qualified leaders.

(a) *The Adult Choir.* This is the immediate need for any program of worship in a church.

(b) *The Treble Choir.* In all likelihood the second choir to organize is a girls' chorus of students in the junior and senior high schools. The age level should be approximately from twelve to sixteen years. It is in this group of girls that the director will usually find the most immediate interest. Also, the music which is sung by this group will be in marked contrast to the anthems sung by the adult choir; therefore, the treble choir will serve an effective function in the church service. There should be a regular one hour rehearsal each week.

Organizational procedures for this group are similar to those for the adult choir. The girls should elect their own officers and develop a set of by-laws. Care should be taken in planning the rehearsals and the most effective choral techniques are similar to those discussed in the chapter on "Rehearsing the Choir". A vocal profile should be formulated for this choir similar to the one suggested on page 86. Music materials should be both sacred and secular, and have immediate appeal for teen-age girls. However, it is not necessary to cater to the cheap and banal. All music for church groups should be in fine taste. (See Appendix)

These young voices should not be forced, so materials should be selected which do not over-extend the loud dynamic level. Likewise, in selecting materials a little more attention and caution must be given the problem

of vocal ranges. The following examples represent the practical vocal ranges for treble voice groups found in most churches. The white notes represent comfortable ranges and the black notes represent the extreme ranges.



(c) *The Youth Choir.* If the membership of the adult choir is satisfactory and if a treble choir of girls is functioning, then a mixed choir of young people should have a place in the program. This choir should draw from students in the junior and senior high school. The age level should be approximately from twelve to eighteen years. This choir will use primarily SAB and SATB materials. It can serve as a spiritual spark in the young people's activities and in the evening services. It should serve as valuable training ground for the adult choir. There should be one rehearsal of one or one-and-a-half hours in length each week.

The success of the Youth Choir depends upon careful organization and selection of material. The group should be encouraged and guided to set up its own organization and constitution. It need not emulate that of the adult choir. Due to the lack of rehearsal time the materials must usually be easier than the music used with a high school choir that has frequent, regular rehearsals. However, more and more publishers are endeavoring to publish fine music, both sacred and secular, designed for these church choral groups. Avoid music with intricate rhythmical patterns and extreme dynamic and pitch ranges. If there are not enough boys, the only sensible answer is well-written SAB music. In selecting music, consider the following vocal ranges:



(d) *The Intermediate Choir.* Only a little encouragement is needed to organize a choir of youngsters from the fourth to the seventh grade in school. The age level varies approximately from eight years through

twelve. This choir will use SA and easy SSA material. The choir can sing for children's services and an occasional evening service. It can also be used effectively with the adult choir in anthems which combine children and adult choirs. One rehearsal of forty-five minutes in length should be scheduled each week.

This group needs the motivation of public performance to hold the interest of the members. A set of by-laws or responsibilities is essential and the cooperation of the parents is needed to make them effective. Rehearsals must not be humdrum affairs, but exciting musical and social occasions. These young people love to sing at the morning and evening worship with the adult choir. In fact, many of them are future members of the adult choir. Great care must be made in the selection of music so that it is adaptable to the individual choir. These young voices need not and should not be forced. The voice quality of the street and the playground should be avoided. Vocal procedures suggested in Chapter VIII may be used if limited to the following vocal ranges:



(e) *The Primary Choir.* There has been a wide-spreading development of choirs for the little tots. It is undoubtedly sound doctrine to lead children into the singing activities of the church at an early age. However, it must be more than a stunt and a chance to "show off" these youngsters. Singing is an ideal vehicle with which to make a spiritual impression upon them. The age level should vary from approximately five to eight years of age. These children will sing mostly unison materials with an occasional introduction to easy SA songs. Their singing is limited primarily to meetings of their own group, parent meetings, and certain social functions. It is difficult to hold interest for a rehearsal of more than thirty minutes in length each week.

Although much of the music for these young people will be secured from collections, it is stimulating for them to have an occasional piece of octavo or special music. Also, though much of the music will be taught by rote, it is good training to often place music in their hands. Such practice is the beginning of developing musicianship. On occasion the mothers should be invited to attend rehearsals and sing. If they learn the music, their interest is usually increased and they can assist in teaching the songs to the children at home. Needless to say, these young voices should not be forced, but on the other hand, they need not be produced in an anemic fashion lacking in vitality. Practice singing the songs in unison on an ooh

vowel. This practice should release the voices. Then develop the voices gradually on other vowels using the same production. Most of the music will be in unison, but some easy SA material is possible. Also an effective combination is the singing of the melody by the majority of the group while a few of the better voices sing an easy descant. The voice range of all these youngsters is practically the same, except for early maturing voices:



(f) *The Male Choir.* A men's glee club need not be the last group to be organized under a multiple choir plan. In fact, if there is sufficient interest it should be formulated simultaneously with a treble choir. In most situations, however, it is difficult to secure a sufficient number of tenors and basses for an adequate adult mixed choir. A large men's Bible class often serves as a nucleus for organizing a men's glee club. They should sing TTBB music materials of all types: anthems, hymns, barbershop melodies, and other songs in which the men show interest. Since male glee clubs are always popular, such a group can provide real vitality to the music program. The male glee club should rehearse one evening each week and it should serve as both a musical and social occasion.

The difficulty of building a successful male choir is due to the ever-present shortage of first tenors. If the tenors available are encouraged to use a light "head-voice" quality to eliminate strain, a better sounding group will result. The other parts must adjust their vocal power to the first tenor section to secure blend and balance. Many directors are meeting the problem of shortage of tenors by using TB and TBB materials. Another successful procedure is to select music within the suggested practical ranges and to be careful that the first tenor part does not lie continuously in the upper ranges, and the second bass part does not lie continuously in the extreme lower ranges of the voice.



The number of types of choral groups in a multiple choir plan depends upon whether they will meet the stated objectives and whether they will serve a definite function in the church program. It is probably best to introduce the different types as the need arises. Some churches have additional groups, such as Mothersingers, Women's Chorus, Family Choir, etc.

As suggested previously, more colorful names may be given to the various choirs. Such names do give each group a more specific identification. The success of the various choirs is completely dependent upon qualified leadership.

(5) *Leadership.* There are four sources of leadership for the multiple choir plan: the choir director, the assistant choir director or organist, qualified members of the choir, and competent parents. The choir director should be the over-all director of the plan, but he needs several assistants who can take complete responsibility under his guidance for some of the groups.

The choir director may well take the full responsibility for the adult choir, the treble choir, and the youth choir. Beyond these responsibilities he will need assistance either from an additional person on the staff or from the organist who may serve as an assistant director. This assistant director should help the director with the three groups mentioned above as well as take complete responsibility for one or both of the children's choirs. A capable parent or choir member may be found who will assist with the children's choirs and possibly take complete responsibility for one of them. The male glee club may function under their own leadership; that is, one of their own group may have the ability to direct it. However, this group is so important to the music program of the church that the choir director must see that it has qualified leadership even if it is necessary for him to assume full responsibility himself.

The division of leadership of the multiple choir plan in a church rests with the choir director. It is his responsibility to determine the effectiveness of the entire music program. He must guard against the formation of conflicting and competitive groups. He needs to determine in cooperation with the music committee the qualifications of the leaders of the different groups. He should be on call to assist in solving any problems which may arise within the groups. He should be able to suggest suitable materials for any group. Still it should be a program that does not revolve completely around his personality, but should be developed so that it will function in his absence or upon his retirement. Through such achievements will he earn his title of Minister of Music.

(6) *Added Suggestions.* The success of a multiple choir program depends upon capable leadership and the understanding that the leaders have of various age groups. Otherwise, most of the suggestions made in this book are equally applicable to the successful functioning of children and youth choirs as they are to the adult choir. The problems of responsibility and cooperation of membership, recruiting members, organizing the various groups, selecting appropriate music, planning rehearsals, and procedures for rehearsing are very similar. There must be some adjustments to various age levels but the general approach is the same. The coveted secret lies in an

understanding of people and in the ability to reveal to them the hidden beauties in the music.

One factor of utmost importance is the selection of appropriate materials. There should be a much wider variety of music for these groups than for the adult choir, since their performances are not limited to the worship services. Both sacred and secular music should be used. The *better* popular music has a place. Some cowboy songs for the boys, barber-shop melodies for the men and some beautiful folk songs for everyone. Continued interest is dependent upon varied and exciting material. Naturally, this music must be selected in consideration of the fact that it is being sung by a church at a church function. A short list of recommended numbers for each group will be found in the Appendix.

d. *Music Leadership for Other Church Activities.* In the average church program there are multiple opportunities for music leadership to function. The Church Bible School, the Youth Training Program, the mid-week service, the Men's Organization, the Women's Organization, all need music leaders for portions of their program. Once again, the choir director cannot be expected to divide time and energies among these many facets of church activities.

A survey of the choir membership may well reveal several individuals who are capable of accepting these leadership responsibilities. An extra period can be scheduled for training these potential leaders, if they need such help. A thirty minute period each week, with eight or ten capable individuals, will prove invaluable for the promotion of this program. Most of the training will focus on the field of song leading. If sympathetic and efficient training is offered for a few months, the group members will soon be able to continue their responsibilities with only occasional help.

3. *Areas of Expansion Affecting the Community.* If it is to fulfill its maximum sphere of influence, the music program of the church must offer services to the community. Only time and energy can exhaust the possibilities. Here are a few suggestions which should prove the most far reaching.

a. *Concerts.* As the choir develops into a fine performing group, opportunities should be made for concert experience. These concerts can be scheduled on week-day evenings or on Sunday afternoons. The public should be invited without charge. If the concert is scheduled for a week-day evening, it should include some secular music. However, if the concert is scheduled on a Sunday afternoon, the program should consist primarily of sacred literature. This is not a hidebound rule, but, in our experience, it has proved the most satisfactory. The small ensembles, the soloists, the organist, and any visiting musicians can combine to present the program. The program should be planned to attract community interest and it should be preceded by ample publicity to insure a community-wide audience.

It would seem that at least one annual choir concert should be given each year. There may be a nominal charge for admission if it is a benefit concert for some worthy cause, such as granting voice scholarships to deserving choir members or to raise money for a choir camp. A souvenir program for such a concert may include: (a) a picture of the church on the cover, (b) a photograph of and a word of greeting from the minister, (c) a photograph and a short biography of the minister of music, (d) the program, including the words of numbers with Biblical or classic texts, (e) short program notes for numbers which give the audience a better understanding of them, (f) a picture of the choir in the chancel, (g) a list of the officers and committees of the choir, (h) a list of patrons, (i) a complete list of the choir membership according to voice section.

In addition to their own concerts, the choir, as an organization, may wish to sponsor other concerts. Very often an outstanding college choir from a church school of the same denomination makes concert tours. These college choir concerts can be an outstanding musical event in a community. When the local church choir sponsors such concerts they must usually take the responsibility of arranging for food and over-night lodging for the students in the college choir. At the concert a freewill offering may be taken to defray the traveling expenses of the college choir.

The local church choir may also wish to sponsor some outstanding concert group or artist as a public service to the community. These artists may be a soloist, instrumental or vocal, an organist, a vocal ensemble, a string quartet, or even a novelty group. It will depend upon the type of concert to be presented whether it is given in the church proper or the assembly hall. A nominal admission charge will probably be necessary to meet the cost of the concert.

b. *Exchange Programs with Other Churches.* Today there seems to be an increasing trend for ministers to exchange pulpits occasionally for one of the Sunday services. It seems most appropriate for the church choirs to follow the same policy. It increases additional interest when both the minister and choir of one church exchange with another. However, different choirs may work out an exchange when the ministers are not involved.

This area of expanded activities will afford many worthwhile experiences. The only difficulty is to find a date when some major church activity in one of the churches will not conflict. An exchange plan may be worked out with other local churches of the same denomination or of different denominations. The exchange plan may expand to churches in nearby surrounding communities.

These exchange programs can be of several different kinds. The most satisfactory are: (1) an exchange of choirs for one of the Sunday services where they present the customary music for the service; (2) a complete exchange program between two choirs, with each choir appearing on differ-

ent dates, in the sanctuary of the other church. These programs may be scheduled for the regular Sunday vesper or evening service; (3) the two choirs may present a joint concert at which the choirs sing, both separately and as a combined group.

The selections of the combined choral group should be numbers that are included in the repertory of both choirs. The director of the visiting choir can be asked to direct the combined choral group, or the conducting responsibilities can be divided between the directors of both choirs.

There are many benefits to be derived from this type of experience. Along with the social benefits, it will afford a choir the opportunity to hear another similar choral organization; it will provide a wider acquaintance with choral repertory; and, it will inspire everyone concerned to work harder to improve himself.

c. *Choir Festivals*. Another growing activity in the churches throughout the country is the presentation of choir festivals. These festivals are of two varieties: (1) a choir festival presented by the various choirs in one church, and (2) a choir festival presented by the combined adult choirs of several Protestant churches in the surrounding communities.

(1) *Individual Festival*. When there is a strong multiple choir program functioning in a church, a festival program utilizing all of the choirs is a strong motivating force in maintaining interest within the various groups. A festival program of this nature is not only a service to the church, but it also has a tendency to increase the influence of the music program of the church throughout the community.

These festival programs are usually scheduled around some special event in the church calendar, such as Christmas and Easter. However, an annual concert of a more general nature is worthy of serious consideration.

At these festival programs each choir may sing individually and then they may sing numbers which utilize various combinations of choirs. This type of festival program affords ample opportunity for antiphonal effects. Several numbers may be sung *en masse*, combining the children, the youth, and the adult choirs. On these occasions the different choirs may be used to advantage in the singing of the congregational hymns. Individual choirs may sing different stanzas of the hymns. They may be used to alternate with the congregation in singing different stanzas. For the final stanza the choirs may combine with the congregation and, with the singing of a descant by one of the children's choirs, an inspirational musical effect can be secured.

The Minister of Music is in complete charge of these festivals. It is his responsibility to enlist a corps of assistants who will assist him in organizational details. He needs to acquaint himself with the progress of the various choirs on the festival music. Responsibility for organizational details should be distributed through the normal channels. Specific directions for

processionals and recessionals should be mimeographed. A complete seating chart for all of the choirs should be in the hands of each director. The complete approval and cooperation of the minister and music committee for the festival must be secured.

(2) *Combined Church Festivals.* As church creeds and dogmas have become more liberal there seems to be a tendency for the Protestant churches to join forces in a common effort, such as summer union services. Likewise, more and more church choir festivals are being organized and presented. A common source of organization for such festivals may be the local church federation or the ministers' alliance. Also, the choir directors of the various churches may form their own functioning group.

When several directors decide to have a combined festival, the first step is to elect a general chairman. If you are fortunate in receiving this honor you have a real challenge for the cause of bringing worthy sacred music to your community. There is always a tendency for the other directors to let the general chairman assume all responsibilities. However, it should not be a one-man show. There should be the same emphasis of a democratic organization for a combined festival as for the internal organization of a choir. Responsibilities should be distributed. Each director should have a specific assignment for which he is responsible. Individual assignments include:

1. Publicity and programs.
2. Tickets (distribution to directors to be sold by individual choir members), collection of money, box office, payment of bills. (Freewill offering at concert if tickets are not sold in advance.)
3. Securing and checking of auditoriums for rehearsals (ventilation, lights, accompanying instruments, director's stand and podium, etc.)
4. Attendance and seating charts for rehearsals and final concert.
5. Securing and checking auditorium for the final concert (ventilation, lights, tuning of instruments, director's stand and podium, flowers, marking off reserved sections, ushers and their badges, choir platforms and risers.)
6. Photographs and recordings at concert.
7. Reception for guest director.

The general chairman outlines these assignments depending upon the number of participating directors, and requests each one to assume full responsibility according to the desires of the group. However, this does not relieve him from the responsibility of occasional checks on progress.

(a) *Date and Place.* At the first joint meeting of the directors the date and place of the festival should be determined. This meeting should take place

at least one year before the date of the festival. The month of May seems to be a good time for such a festival. The church schedule of events seems fairly free during that month. National Music Week comes during that month. Also, the lull after the Christmas and Easter programs can be used for concentrating on learning the festival music. Friday or Saturday evening or Sunday afternoon seem to be the best times for the festival program.

Very few churches have a sanctuary or assembly hall which will accommodate a festival chorus and an audience for such an event. It will very likely need to be held in the high school or community auditorium. One reason for setting the date of the festival at least a year in advance is to make sure of the availability of a suitable auditorium.

(b) *Choice of Director.* Also, at the first meeting the directors should decide upon the conductor for the festival. There are two choices: the use of local conductors or the importing of a guest conductor of outstanding reputation.

If local conductors are used, there are two general policies which can be followed. Where the festival is an initial effort and experiment, the conducting responsibilities can be divided equally among the various conductors. Where the festival is an annual affair, the conducting assignment can be rotated each year with one conductor taking the responsibility.

The second plan is to bring in a guest conductor. This practice seems to highlight the festival for the singers and the community, and to add a certain amount of *éclat* to the occasion. It is no reflection upon the abilities of the local conductors, but bringing in an outside person generates more interest in the festival. If the services of an outstanding person and conductor can be secured, the festival can be a genuine musical and spiritual experience for audience, singers, and directors.

When a guest conductor has been decided upon, the group should authorize the chairman to contact him and invite him to serve. For these services the guest conductor is usually paid a definite fee plus all of his traveling and living expenses. The group can offer the conductor a stated fee or ask him to state this information before making a final decision. One reason for confirming the date at least a year in advance is to insure the conductor being acceptable to all of the members of the group.

(c) *Type of Program.* At the first meeting of the directors there should be some decision of the type of program to be presented. It may be a miscellaneous program of sacred numbers, including some secular music of a dignified type or charming quality. It may be a program built around the main events of the church calendar. It may be a program of representative styles of choral music such as, renaissance, baroque, classic, romantic, and contemporary. It may be based around some literary theme such as, "The Sayings of Jesus," "The Bible in Song," "Our Sacred Poets," or "The

Elements of Worship (Praise, Supplication, Meditation, Reverence, Glorification)." After the type of program has been decided upon the chairman should request that each director submit at least six numbers to be considered for the festival. If a guest conductor is being used, he should have the privilege of recommending numbers to be included in the program.

(d) *Selection of Music.* Eight months before the festival there should be a second meeting of the directors to select the music. All the recommendations of each director and the guest conductor should be considered. They should be played over and discussed in terms of program making. The majority of the numbers should be suitable and adaptable for use by individual choirs in the church services. There should be one or two numbers which may be too difficult for the individual choirs but which can be adequately performed by the combined choirs. There should also be one or two selections which require mass singing for their effectiveness. A few interdenominational hymns, which will include singing by the audience, are most appropriate.

At this meeting the music should be selected and the directors instructed to purchase it for their own choirs. The general chairman should give each director an assignment, as mentioned above. A discussion of the time and place for the combined rehearsals should be part of the agenda. One set of music should be sent to the guest conductor so that he can mark it for dynamics, phrasing, and expression. He should also be informed of the anticipated number of singers in each section, with the request that he send a seating chart for the chorus. A news release should be sent to the local papers announcing the date and place of the festival, the musical numbers, and the guest conductor.

(e) *Mass Rehearsals.* Four months before the festival date the directors should meet to work out a schedule of combined rehearsals. Preliminary rehearsals may be held in some nearby church if the community auditorium is not available without a rental fee. A bulletin should be mimeographed for the schedule of rehearsals and a copy given to each singer. Conducting responsibilities at rehearsals should be shared equally by the various directors. This practice will provide training and experience for all of the directors, which is one of the valuable features of the combined church festival. Also it is best to pass around the responsibility for accompanying. Most directors prefer to use their own accompanist.

Mass rehearsals should begin three months in advance of the festival. Singers should sign a roster upon arrival so that it will not be necessary to use valuable rehearsal time to take attendance. A seating chart should be worked out in advance so that singers can be assigned their section as they enter the auditorium. This chart should accede to the directions sent by the guest conductor. A little time should be taken at each rehearsal for singers from different choirs to become better acquainted with each other.

(f) *Soloists.* Approximately two months before the festival auditions should be held for any solo parts needed. This may be done preceding or following one of the rehearsals. A committee of three directors, including the chairman, may be selected for this responsibility. As far as possible solos should be passed around among the singers from various churches.

(g) *Final Preparations.* A campaign for the sale of tickets should be started about one month before the festival. If there is to be no admission, it is a good policy to issue free complimentary tickets. If a freewill offering is to be taken at the concert, it should be so indicated on the complimentary tickets.

At least two weeks in advance definite instructions should be given to the singers for dress at the concert. If they all have choir vestments, this problem is solved by having each choir singer wear his own vestment. Otherwise, some uniform street dress should be decided upon, usually black skirts and white blouses for the ladies and dark suits for the men.

Each singer should be instructed to check the spelling of his name on the attendance roster. Each singer's name, according to voice section, should be included on the program.

The program should be sent to the printer allowing him ample time and the proofs should be checked carefully by two or three people to make it as nearly perfect as possible.

The chairman of the festival should check again with each director to make sure that he thoroughly understands his assignment for the concert.

(h) *The Festival Concert.* The dress rehearsal for the concert should be held without fail in the hall where the concert is to be given. To do otherwise is to invite disaster.

All of the details for the concert hall should be checked by the director assigned to this responsibility.

All instruments should be given a final check.

A seating chart for the choirs should be worked out in advance. As far as possible it should be the same as that used in the rehearsals. Singers should stand next to the people with whom they have become accustomed to sing at rehearsals.

It is a welcome feature to the singers to have photographs taken and recordings made of the concert. There are usually enough individuals to purchase photographs and recordings to pay for this service.

Supervised play should be arranged for babies and small children during the concert. Otherwise, many people are forced to remain away.

Sit back, relax, enjoy the music!

POSTSCRIPT

There are no limitations to the values of an expanded program of music in the church. Every person who has the desire and ability should be given

an opportunity to participate in some type of music organization. In addition, the program of music should be expanded until it permeates the activities of the over-all church program in such a manner that every person in attendance has the opportunity to enjoy and to participate to the extent of his willingness and abilities.

Class and individual instruction in music will tend to strengthen the entire program of music. Small ensembles, both vocal and instrumental, will supplement the offerings of the music program. The church music school will give a church-wide emphasis to the ministry of music. A multiple choir program will afford opportunities for the training and performance of the children and youth of the church. Finally, public concerts, exchange concerts with other churches, and festival concerts combining several choirs in the community will develop a wholesome community-church relationship.

Every area of expansion should be designed to create more interest and participation in the music program of the church. Such expansion will provide avenues of personal and musical growth for everyone concerned. This, in turn, will contribute to the consistent growth that is so necessary for the maximum influence of the church.

CHAPTER XI

IMPROVING CONGREGATIONAL SINGING

*Many are the memories I hold
Of times spent in church when a boy.
The sweet singing of familiar hymns
I treasure as a priceless joy.*

The increased emphasis on trained church choirs and skilled organists, along with the complications of increased liturgical proceedings, has contributed to the development of lethargy on the part of many congregations toward participation in singing activities. There has been no resentment expressed by some congregations because the major emphasis in their particular church has been to encourage them to be spectators rather than encourage them to be participators. Because of this attitude, we find many church congregations meekly accepting the role of a musical audience, devoid of the challenge that would transform them into a congregation of worshippers through participation in congregational singing.

BASIC CONSIDERATIONS

It behooves the music leadership of the churches to realize the extreme importance of congregational singing as a medium of musical expression. Plans should be formulated for its improvement. There are definite values in this aspect of the church service that can be realized only as a result of active participation: (1) congregational singing is one means by which every member of the congregation has the opportunity to make a contribution to and participate in the worship services of the church; (2) congregational singing provides an opportunity for the teaching of spiritual truths as found in the texts of the hymns. A Roman Catholic Priest, contemporary with Martin Luther, was quoted as saying: "The whole people is singing itself into the Lutheran doctrine." (3) Congregational singing stimulates the emotional attitudes of the participators as well as the listeners, and prepares them for worship. (4) Congregational singing develops a deeper appreciation for music. This, in turn, makes the congregation more aware of the musical program being offered by the choir.

1. *Relation of Congregational Singing to Order of Service Must be Established.* Congregational singing should be elevated from its role as a "time filler" to a more vital role as an integral part of Christian worship. There is the common practice of using the congregational hymns to cover up the con-

fusion that prevails at the beginning of the worship service, to provide a musical background for the inauspicious entrance of later arrivals, and to substitute for the omission of the choir anthem. These practices will need to be eliminated. The congregational singing must be afforded its rightful place in the worship service. The intelligent selection and programming of the hymns will aid in the realization of this goal. Because hymns are designed to stimulate people to worship, because hymns are considered worthy vehicles of spiritual communication, then, they must be related both in quantity and quality to the over-all program of worship.

2. *The Congregation Should Use a Large and Varied Repertory of Hymns.* It is difficult to innovate and maintain a program designed to teach new and desirable hymns to a church congregation. However, unless there is some program of vitalization of the hymn repertory, the congregational singing will lapse into a routine of repetition. This condition will result in a decrease of both interest and participation in the singing activities of the worship program.

The music leadership, accepting this principle, will need to promote plans to prevent or cure this situation. There can be the adoption of what is commonly known as the "Hymn of the Month Plan," which was briefly discussed in the preceding chapter. The teaching of these new hymns throughout the Church Bible School and the Youth Training Program will furnish a nucleus of the church membership who will be able to contribute to the solution of the problem of introducing and teaching these new hymns to the entire congregation.

There is one caution that should be noted. Do not attempt to convert the worship service, especially the morning worship service, into a congregational rehearsal of new hymns. If it is felt necessary to employ methods other than the "Hymn of the Month Plan," the director should see if the minister will release some extra time at either the evening worship service (which is usually informal) or at the mid-week service. Perhaps the larger part of one evening worship service, or one mid-week service, each month can be dedicated to the teaching of new hymns.

3. *The Congregation Needs Leadership.* The leadership of congregational singing varies in different churches.

a. In some, the minister simply announces the hymn number and leaves the leadership functions to the organist. With this arrangement congregational singing often becomes a desultory affair unless there is some training program functioning in the singing of hymns. The choir assists the organist in leading the congregation but at times it is such a dominating factor in the singing of the hymns that the congregation just sits back and listens.

b. In some churches that employ a director and an organist, the director maintains his position behind the organ console during the singing of the

hymns and directs the choir. This policy is undoubtedly used to avoid giving any suggestion of a "revival" quality to the service. In this arrangement the major responsibility of leading the hymns still rests with the organist.

c. In many churches, especially the smaller ones, the director leads the congregation in the same manner that he leads the choir. He may lead with his voice or by the use of conducting gestures. The choir joins with him in singing the hymns. It is interesting to note that often the most enthusiastic and finest congregational singing is found in the smaller churches where this arrangement is used.

PRACTICAL SUGGESTIONS FOR PROCEDURES

It has been our experience that the most consistent development of congregational singing occurs when there is a leadership team, that is, a director who works in cooperation with an organist. The following list of practical suggestions is formulated on the assumption that there is a director responsible for this phase of music leadership. However, most of the suggestions should prove of value to the organist-director who is confronted with the problem of developing more vitality in congregational singing. These procedures should help stimulate the participation of the members of the congregation in the singing of hymns at the church services.

1. *There Should be an Ample Supply of Hymnals.* Nothing is more disconcerting to a director than to attempt to challenge a congregation to participate in singing when only a portion of the group has access to hymnals. Moreover, these hymnals should contain hymns of standard quality, both the old familiar ones, as well as some that are newer and unfamiliar.

2. *The Page or Number of the Hymn Should be Announced Clearly.* The title of the hymn should be announced as well as the page or number. Some of the members of the congregation will know the hymn, even if they do not have a hymnal; others will have the opportunity to look up the page or number in the index, if they only hear the title announced. The congregation should have ample time to locate the hymn before the singing commences. Many churches have provided an aid to this problem by placing a small bulletin board in a conspicuous place on which appears the numbers of the hymns.

3. *The Instrumental Introduction Should Establish the Mood and Tempo of the Hymn.* Just a chord at the beginning of the hymn is not enough. The instrumental introduction should serve to reacquaint the congregation with the melody of the hymn. For that reason, the introduction should commence at the beginning of the hymn rather than using the closing cadence. It is poor taste to introduce elaborate arpeggios and unorthodox harmonic and rhythmic materials as a part of the introduction of the hymn.

Many church organists pale at the thought of playing anything less than the entire hymn as an introduction. The writers have no objection to this

practice if the director feels it is necessary. However, there is one consideration: the element of time seems to plague most music programs in churches. The practice of playing the entire hymn for an introduction often results in a waste of time, especially if the hymn is familiar to the congregation. If the hymn is unfamiliar, then it might be better to have the regular introduction and to let the choir sing the first stanza while the congregation listens. Then the congregation can join with the choir in the remaining stanzas of the hymn.

4. *The Director's Conducting Gestures Should Be Clear, Emphatic and Accurate.* The music director should resist the temptation to "over direct." The personal appearance and mannerisms of the director should command respect that will eliminate the necessity for exaggerated conducting gestures. The director should know what he wants and he should be careful to make his announcements in a clear and distinct voice.

There should be no attempt to introduce community singing tactics into the leading of congregational singing. The childish procedure of asking the men to sing one verse, the women the next verse, etc., has no place in the worship service of the church. Avoid the practice of stopping the congregation to "rehearse" a particular passage. Do not constantly urge people to sing. These techniques may have their place in the periods devoted to the teaching of hymns, but they are not appropriate for the actual presentation of hymns in the worship services.

5. *The Text of the Hymn Should Be the Predominating Element.* Each hymn was written to convey a particular spiritual message. This message, as expressed by the text and music, must have an opportunity to speak. In many instances this will be possible by using only selected stanzas of the hymn. In other instances it will require the singing of all the stanzas. A good test is for the director to read aloud to himself the texts of the hymns he has selected to ascertain whether the omission of a stanza will or will not affect the message of the hymn.

6. *Treatment of Hymns.* The treatment of hymns is receiving more and more consideration. The manner in which hymns are sung is often a determining factor of the interest and participation on the part of the congregation. The manner of introduction and the number of stanzas has been discussed. The director can also consider variations in the singing of different stanzas. For instance, some directors make a practice of singing the second stanza in unison. The third verse may be sung by the choir alone in parts and unaccompanied. Selected sopranos may sing a descant on the final stanza with the remainder of the choir and the congregation singing either in parts or in unison. Care should be taken that the descant does not overwhelm the melody of the hymn. To give a hymn a lift some organists often modulate to a key one-half or one step higher for the last stanza.

The congregation should be warned in advance of any unusual procedure in the singing of the hymn. In an informal service this may be made by verbal announcement before the singing of the hymn. In the Sunday morning service it can be indicated on the bulletin.

7. *Some Hymns Should Be Sung While the Congregation Is Standing; Others Will Be Sung While the Congregation Is Seated.* Although it is generally conceded that people sing better while standing, it is not the best policy to have this requirement for every hymn. Usually, the nature of the hymn will dictate this requisite, i.e., hymns of praise and devotion seem to indicate that the congregation rise; hymns of prayer and meditation seem to indicate that the congregation may remain seated. The director should make a clear and definite announcement that indicates whether the congregation should rise or should remain seated.

8. *The Lighting and Ventilation of the Auditorium Should Be Regulated to Insure the Maximum Comfort of the Congregation.* People tend to lose interest and to decrease in participation when they are concerned with their personal comfort. This seems like a small matter, but it can have much to do with the success or failure of the efforts devoted to improving the congregational singing in the church services.

TYPE OF HYMNS

The quality of music sung by both the choir and the congregation is of constant concern to choir directors. The criteria for the selection of suitable hymns is similar to those for the selection of anthems. The singing of a hymn should serve the congregation as a means of worshiping God. A hymn's suitability should not be determined solely on whether or not it represents a higher form of music as an abstract art. It must have a spiritual effect on the congregation as well as an aesthetic one.

There is more than one way to God and He means something different to different people. A good hymn to a person is one which gives him a spiritual uplift. It may be *Count Your Blessings* to one person and it may be *A Mighty Fortress Is Our God* to another person. However, there are spiritual experiences that are of a higher quality than others. Therefore, it is the duty of the minister of music to lead the congregation to higher spiritual experiences through the singing of beautiful hymns.

1. In light of the above considerations we do not see how the churches can condone the use of so-called boogie-woogie hymns or rhythm hymns based on the popular music of the day. Boogie-woogie may have its place in a night club but surely not in the sanctuary of a church. The quality of such music can usually be determined by the place and conditions under which it was created. Music that degrades the act of worshiping a Heavenly Father is sacrilegious.

2. The singing of the so-called Gospel or Revival hymns needs special

consideration. For the most part, these hymns should be used in the spirit in which they were written, namely, at "revivals" and informal occasions. Here is where the director of music and the congregation often part company. The director thinks, in fact he knows, that musically they are poor, yet the people love them. We ourselves were reared primarily on gospel hymns and we have fond memories of them.

Most of these hymns were written during the great religious revival period in our country between the Civil and the First World Wars. They remind us of the eras of Dwight L. Moody and Ira D. Sankey, as well as that of Billie Sunday and Homer Rodeheaver. If you never witnessed Mr. Rodeheaver lead hymn singing in a tabernacle seating ten to twenty thousand people, you have missed a musical and spiritual phenomenon.

It was for the revivals of the tabernacle and the camp-meeting that most of these hymns were written. The latter were both social and religious occasions. The atmosphere in both types of meetings was informal. It is in this kind of occasion that these gospel hymns find their spiritual mission.

3. The bulk of our heritage of hymnology consists of standard hymns reflecting the dignity of man devoted to the worship of God. It is to these hymns that we should turn for music that is in keeping with the regular Sunday services. Most denominations of the church have a published hymnal which has been given careful study in the selecting of hymns. These standard hymnals serve as a reliable guide to minister and choir directors alike in the selection of appropriate hymns. Every church should have ample copies of such a hymnal.

There are many informal and social occasions in the church when it is undoubtedly appropriate to use many of the old gospel hymns which people still love to sing. In some churches a large portion of the Sunday evening service is devoted to the singing of these hymns. As we have said, there are many ways to worship God. Informal services on occasion may serve as a spiritual need in the lives of some of the members of the church. For such occasions the church should have a supplementary hymn book which includes not only the standard hymns but also a large collection of the better gospel hymns.

Usually the type of hymn used in the Sunday services is determined by the type of service which the minister wishes to conduct. Regardless of the situation, it will be well for the choir director to accept this state of affairs without complaint. Through suggestion and persuasion and a program of training he can lead the congregation into a love of singing the great hymns of the church.

BRIDGING THE CHANCEL AND THE SANCTUARY

Successful congregational singing undoubtedly depends upon a close

rapport between the congregation and the choir. The division found in so many churches between the chancel and the sanctuary must be bridged. One of the authors recalls that some of the best congregational singing with which he was ever associated was in a small church in the middle west, where the only choir consisted of volunteers from the congregation before the beginning of each service.

One director with whom we are acquainted, confronted with a recruitment problem, broke down the barrier between the chancel and sanctuary in the following manner.

He did not make announcements of the need for choir members nor did he request a meeting of the church membership. He convinced the minister and the music committee to sponsor a church supper for the entire congregation where he would have complete charge of the program after suitable introductions. He stated his reasons for having a supper as follows: "Regardless of the emphasis on streamline figures today, the best way still to get people to attend a meeting is to have something to eat."

After supper when everyone was in a good mood, he was called upon to lead community singing. He devoted this time to singing familiar hymns. However, he introduced a little study of hymnology into this singing session. He mentioned personal notes on the composer and writer of the texts. He pointed out the incident which inspired the composer or the poet. He discussed briefly the interesting element of meter and how new words are being continually adapted to old tunes. He demonstrated how different sets of words could be sung to the same tune.

After about thirty minutes of instructive hymn singing he passed out to the entire congregation copies of the easy anthem, *God So Loved the World* by Stainer. Then he asked members of the choir, whom he had requested to assist him for the evening, to sing the anthem. In this particular case he had sixteen members, four on a part. Then with the assistance of this volunteer choir he asked all the people to sing the anthem to the best of their ability.

At this point he announced that he thought the congregation would enjoy seeing how a choir is built. He asked for four sopranos and four altos from the congregation to join the choir, thereby doubling the women. After some persuasion this was accomplished. Then this group sang the anthem so that the audience could see the effect. Then he excused these ladies and asked for eight men to volunteer, four tenors and four basses. After some delay and good fun making this was accomplished. The anthem was sung again to show the effect of having twice as many men as women in the choir. Then the director requested the return of the eight ladies who had volunteered. This made a total group of thirty-two voices, doubling the original choir. The climax of the evening was the singing of the anthem with this choir. After this instructive and enjoyable occasion the director

invited new members to join the regular chancel choir. Needless to say, such ingenuity and persuasiveness was rewarded.

You will recognize that this procedure used by this director goes beyond the problem of improvement of congregational singing, and branches out into the problem of recruitment. In fact, it could have been included in the discussion of this subject in Chapter IV. However, these two problems are inclusive in bridging the chancel and the sanctuary. The same device could be used without carrying it to the recruitment stage. In fact, several such occasions each year could be used to improve congregational singing. Therefore, we have included it here as a successful means of improving general singing in the church.

CHAPTER XII

POSTLUDE

*Our vows are heard betimes! and Heaven takes care
To grant, before we can conclude the prayer:
Preventing angels met it half the way,
And sent us back to praise, who came to pray.*

John Dryden

This is our story; it is a story—a story in human relationships. For you, the choir director, we play our postlude. We end as we started with this fundamental truth—success in this valuable work requires a genuine love of *both* music and people. If, coupled with that love, there is an adequate proficiency in music and a humble and democratic spirit in dealing with people you will fulfill a noble service to mankind. In this book we have tried to point the way in securing this musical proficiency and in getting along with the people with whom you work.

There are five factors which may impede progress in your efforts. We might even refer to them as the five M's in the success of church choir directors. They are: music, money, minister, music committee, and members of the choir. Perhaps some final observations and recommendations in regard to these five M's will be a helpful benediction.

MUSIC IN THE CHURCH

Our purpose in this book has been to reveal the multiple implications of a program of music, dependent for the most part, upon volunteer membership in churches having primarily non-liturgical services. The volunteer music program in most of these churches has been operating at a minimum level of effectiveness. The program of music should be developed and expanded into a program that will offer the ultimate in participation and enjoyment for all concerned. It should reach out still further, and provide a medium for the personal and musical growth of all those who participate in the program.

Music is an art which requires sonant expression. It is an art that must be translated from the musical score if those who participate, as well as those who listen, are to be exposed to its inherent values. In the case of the church choir a group of individuals, led by a director, translate these otherwise hidden values of music. The choir, functioning as an organiza-

tion, offers opportunity for self-expression to those who would find it impossible to express themselves in solo performance. Furthermore, the self-expression of the choir members, as set forth in performance, aids in the creation of an atmosphere conducive to religious worship. In addition, the congregational singing offers this same type of expression to all members of the congregation who can be challenged to participate.

Recognizing these values and the place of music in the church is not sufficient. They must be accepted, and then tangible plans formulated for introducing and perpetuating a program of music that will carry out the anticipated values.

1. *Leadership.* The success of the music program depends upon its leadership more than on any other single factor. If the church music committee spends time and energy on the location and the selection of capable music leadership, they have solved the major problem inherent in volunteer choir work. We have two recommendations in regard to leadership.

- a. The church should challenge and educate its youth, even if it requires financial assistance, to accept positions in this field.
- b. The church should offer financial considerations that will attract and hold capable men and women in this field.

2. *Music Materials.* Suitable music materials are indispensable to the proper growth and development of the members of the church music program.

- a. The church as an organization must cooperate with the music leadership in the formulation and administration of a program of music education designed to raise the standards of music in the church.
- b. The director of the choir must select, organize, and rehearse the members of the choir to the stage where they will demand more worthy music repertory.

3. *The Accompanying Instrument.* Little reference has been made to the type and quality of instrument used in the worship services. There are three types of instruments being used today: the piano, the electric organ, and the pipe organ. The American Guild of Organists (AGO) will furnish information regarding an adequate instrument for your church.

- a. The use of the piano should be considered a temporary situation. Because of its percussive quality, the piano lacks the sustained quality so necessary in the performance of music of a religious nature. If a church is forced to use a piano because of financial considerations, by all means let it be a grand piano, tuned regularly and kept in fine condition.
- b. The electric organ is enjoying increasing use as an instrument in the church. Although not comparable to a fine pipe organ

for worship services, it is superior to the piano. It is approximately the same price as a fine grand piano. It has the advantage of a lower maintenance cost than either the piano or the pipe organ. Many churches with an electric organ in the chancel are carrying on a most successful program of music.

- c. The pipe organ is the peerless instrument for worship services. Every church should strive to obtain a pipe organ, either by gift or purchase, which is especially adaptable to its own sanctuary. At the same time provision must be made for adequate maintenance, which can be rather expensive. Any sacrifices the church membership makes to secure a pipe organ will be repaid in the enjoyment and satisfaction which it will have in the improvement of the quality of the worship services.

MONEY FOR THE MUSIC PROGRAM

We have said very little about money. Perhaps it would be better if we did not mention it at all. Although the best things in life may be free, some of the good things in life cost money. Such a thing is the music program in a church.

Many church leaders cannot accept the fact that it requires generous financial appropriations to introduce and maintain a program of music. The church manages to raise adequate funds for the salary of the minister, and this is as it should be. Funds are also available for the operating expenses of the church physical plant, yet, in many cases, the ministry of music has not been considered important enough to warrant the same emphasis.

As a result of the limited financial appropriations for the music program, the church has not been able to attract capable leadership for the music of the church. This has proved disastrous in the matter of effective development. The leader of the church music program must be a well-trained musician with the highest personal integrity if the maximum development of the program is to be anticipated. Such leaders are not accidents, but are a result of long training and experience which deserves sufficient remuneration for him to be able to devote his major efforts to the task at hand.

It is the minister of music to whom the church entrusts the task of developing the individual and communal abilities of the members of the music program so that they can master musical scores sufficiently well for an artistic performance. The performance must be of such high quality that through it the members find the means of self-expression that are necessary for their personal as well as musical growth. Without this development of those who participate in the music program, the church cannot expect the music to contribute anything to the lives of the congregation that would aid them in Christian worship.

1. *Financial Appropriations.* The church cannot expect to introduce, maintain, and develop a worthwhile music program without adequate financial appropriations. The following recommendations are essential.

- a. The church should appropriate funds that will provide the stipend necessary for a full time minister of music, plus funds to meet such costs that are inherent in this type of program.
- b. The church should place the funds for the music program in its regular church budget so that the music program will be considered equal in importance with the other church activities.

THE MINISTER

In Chapter III we devoted some attention to the personal relationships between the director and the minister. More often, however, it is the agreement or misunderstanding over professional decisions which determines how smoothly the music program functions throughout the church.

The ministers of our churches would be the first to admit that most of them are sorely lacking in appropriate training in the field of music. We do not mean to imply that they should have training in specialized music performance, although this would do no harm, but we do imply that the minister should be familiar with the field of sacred music literature, and with the principles which apply to effective programming of music in its relation to other elements of worship.

The minister is obliged to conduct, almost every Sunday for the rest of his life, a service of worship. Music should and does play an important role in these worship services. Yet, most ministers have had no training in how to use music in relationship to a worship service. Our observation has been that most of the misunderstandings which arise between the minister and the choir director are the result of a lack of knowledge on the part of the minister as to the place of music in the service. This statement does not excuse the director from endeavoring to understand the kind of church the minister is trying to develop and what kind of worship service he desires in order to achieve his goal.

There is no question that everyone who works for the church, either on a volunteer or salaried basis, looks to the minister for leadership. Therefore if he is conversant with the factors of a smoothly running program of church music, he will not deliberately or inadvertently impede the progress of its development. It would seem that if the minister is to assume the responsibility for coordinating the various elements of the worship service, he should possess a knowledge of church music, as well as other knowledge concerning the ritualistic functions which combine with music to form an effective program of religious worship.

These recommendations should be conducive to developing a better professional understanding between ministers and choir directors.

1. Every theological seminary should require training of its graduates to the ministry in the following areas: (a) an introduction to hymnology; (2) an acquaintance with the vast field of sacred choral literature; and (3) a study of the basic factors in developing a program of music in the church.
2. Every minister in the field should endeavor to make himself cognizant of the relationship of the music program in the church to the other elements of ritualistic worship. This may mean attendance at or participation in choir rehearsals. It will surely mean the enlisting of the opinions of the minister of music on anything that has to do with the development of the music program.

THE MUSIC COMMITTEE

This group of people should be the spark of the music program in the church. Membership in this committee is not an honorary tribute but a working post. The committee has the key responsibility of securing the best leadership for the church. After securing the leadership, it must smooth the path for the minister of music so that he can function in a democratic and spiritual atmosphere.

We favor a fairly large music committee of four to seven members. The members are usually appointed by the minister or board of deacons. The chairman need not necessarily be the best lay musician in the church, but rather a person who can use his influence in personal relationships and who has organizational ability. It is well to have about one-half of the members of the committee in the choir and the other half as members of the congregation. It is not necessary for the members who occupy the pews of the church on Sunday to be musicians or even music critics. It is far better that they have a genuine love for the church, an interest in how the music program can contribute to the spiritual growth of the church, and a willingness to put some time and energy into development of such a music program.

The committee can offer invaluable assistance to the director in the recruitment program. Through personal contacts the members can seek out talent in the congregation which is beyond the reach of the director. They can encourage and pave the way for the organization and development of expanded choir activities and a multiple choir program by enlisting the support of the mothers in accepting responsibilities. By means of the postal and telephone services they can function as an omnipresent guard in maintaining interest in and attendance at choir rehearsals. They can be instrumental in providing transportation and baby sitting services when these problems arise to impede attendance at rehearsals. A live music committee may well be not only the originator of a stable program of music, but also its salvation.

The music committee has the responsibility of creating a program and

assisting the director in developing it. In light of these functions the following recommendations seem appropriate.

1. The music committee should seek out the best available director who will be most likely to succeed in the particular situation. It should be influential in securing adequate remuneration for him. It should have one scheduled meeting each month with the director.
2. The music committee should have a reciprocal working arrangement with the director. It really serves as a liaison between the chancel and the sanctuary. In turn, it can expect the director to serve the church with devotion and professional efficiency.

MEMBERS OF THE CHOIR

Most of our discussion has been devoted to the choir member and the choir director, and their personal and musical relationships with each other. To add more would be redundant so we close with these two recommendations.

1. Each member should join the choir in a spirit of service. This spirit involves the responsibility of regular attendance, willingness to perform extra duties, desire for continued musical and personal improvement, loyalty to the director, and devotion to the choir as an entity of the church.
2. In turn, the choir member can expect from the director individual consideration in all of his problems regarding attendance at rehearsals, music ability, and personal relationships. Furthermore, he can expect adequate ability on the part of the director so that rehearsals are enjoyable and musically profitable.

BENEDICTION

To the choir member we say: "It is more blessed to give than to receive."
(Acts 20:35.)

To the choir director we say: "Freely ye have received, freely give."
(Matthew 10:8.)

To both the choir member and the choir director we say: "Give, and it shall be given unto you." (Luke 6:38.)

This anonymous poem must have been written by some unheralded choir director:

*For the common things of every day
God gave men speech in the common way,
For the deeper things men think and feel
God gave poets words to reveal,
For the heights and depths no word can reach,
God gave men music, the soul's own speech.*

APPENDIX

CLERICAL FORMS

Clerical forms may be secured from church supply houses or they may be formulated to fit the needs of individual situations. The following two are examples of how clerical forms may be set up.

MUSIC SURVEY			
Name (print).....	(Last)	(First)	(Initial)
Home Address.....			
Phone.....		Church Affiliation.....	
I can sing: soprano, alto, tenor, bass (underline).			
I can play: organ, piano, violin, or			
I can serve as: accompanist, song leader, librarian or			
Would you like an interview with the choir director?.....			
What music group would you like to see organized?.....			
<i>"And who then is willing to consecrate his service this day unto the Lord?" I Chron. 29:5</i>			

APPLICATION FOR CHOIR MEMBERSHIP			
Name (print).....	(Last)	(First)	(Initial)
Home Address.....			
Phone.....		Church Affiliation.....	
In making application for membership in the choir, I agree to assume the responsibilities of service as represented in the choir by-laws.			
		Signature	
To be filled in by the choir director			
1. Voice part		2. Soloist: no, possible, yes.	
3. Ability to carry a part: none, poor, fair, excellent.			
4. Reading ability: none, poor, fair, excellent.			
5. Voice quality: pinched, strident, nasal, clear, resonant.			
6. Voice quantity: weak, moderate, strong.			

INSTALLATION SERVICES

An installation service of some nature should be held for new choir members. Two different types were suggested on page 65. Here is an example of a short service which could be used at the beginning of a choir rehearsal. A more extended service on a special evening could be more elaborate and combined with an informal reception.

Short Service for New Members

Old and New Members: Stand and sing the *Doxology*.

Prayer by President: Expressing gratitude for the heritage of beautiful sacred music and the privilege of serving the Lord with voices and in songs.

Minister of Music: "Throughout the Bible we find many references to the singing of God's people. The songs of Moses and of Miriam, and the psalms of David are classic examples of the earliest hymns. Many of the prophets and early Christians sang their messages. To Christians everywhere, the sweetest song ever sung was that one sung at the birth of Jesus when the heavenly host appeared, praising God, and saying, 'Glory to God in the highest, and on earth, peace, good will toward men'.

"The early Christians found spiritual strength in hymn singing; many of them faced persecution and death with a song on their lips.

"Because of the gratitude we feel for our heritage of hymns and anthems and for the privilege of using our voices in song, we dedicate ourselves to this service. Because we recognize the singing voice as an instrument of worship, we will develop our natural voices to the highest degree in our power so that our singing is worthy of His blessing. And, because we desire to use our voices to the glory of our heavenly Father, we come now to offer them to Him in complete dedication to His service."

Minister of Music: "O come, let us sing unto the Lord: let us make a joyful noise to the rock of our salvation."

Choir: "Praise ye the Lord. Sing unto the Lord a new song, and His praise in the congregation of saints."

Minister of Music: "Praise ye the Lord: for it is good to sing praises unto our God; for it is pleasant; and praise is comely."

Choir: "Praise ye the Lord. Praise the Lord, O my soul. While I live will I praise the Lord: I will sing praises unto my God while I have any being."

Minister of Music: "Praise ye the Lord. Praise ye the Lord from the heavens: praise Him in the heights. Praise ye Him, all His angels: praise ye Him, all His hosts. Praise ye Him, sun and moon: praise Him, all ye stars of light."

Minister of Music With Choir: "Praise ye the Lord. Praise God in His sanctuary: praise Him in the firmament of His power, Praise Him for His mighty acts: praise Him according to His excellent greatness. Praise Him with the sound of the trumpet: praise Him with the psaltery and harp. Praise Him with the timbrel and dance: praise Him with stringed instruments and organs. Praise Him upon the loud cymbals: praise Him upon the high sounding cymbals. Let everything that hath breath praise the Lord. Praise ye the Lord."

Choir with New Members (Anthem): Psalm 150—Lewandowski; Psalm 150—Franck; or some setting of this Psalm.

Minister of Music: A short word of welcome.

President: A short prayer of dedication. This prayer may be printed and repeated by the new members or the entire choir.

MUSIC MATERIALS

A good choir director is ever on the search for better materials. In fact, a music program in the church can almost be evaluated by the kinds of hymns and anthems used. We believe that the final service to our readers can be rendered in no better way than by suggesting materials that have proved successful in various church situations. This list of materials is by no means complete. In fact, in this book it is definitely limited. However, it does represent material which has demonstrated its worth and which will warrant careful examination.

A list of materials of this kind is especially designed to help the young choir director during his first years in the field. After he has gained experience he undoubtedly will be acquainted with many sources to which he can turn. At first, however, a beginning choir director is often confused with the long lists which he may receive from publishers. The materials found in this Appendix may be ordered with assurance. It is usually better to order collections at first until a fairly complete library is obtained.

As a final word, we caution every choir director to be searching constantly for more interesting material. Do not rely entirely upon hackneyed numbers. Experiment with unusual anthems occasionally. Dull selections can hamper a music program as much as any one factor. Be skeptical of the services of periodicals that select your anthems for you. The time spent on seeking new materials will be remunerated by more satisfying choir rehearsals and performances. *Let music itself do much of your work.*

1. RECORDINGS

A discussion of the use of records was covered under "Learning New Music" in Chapter VIII. The following recordings are a few of those available from which directors and singers can obtain ideas on tone, diction, tempo, phrasing, dynamics and interpretation. They are selected as representative of some of the music materials listed in this Appendix.

Beloved Choruses from THE MESSIAH (Handel) Westminster WN 18099
London Philharmonic Choir, London Symphony Orchestra—
Herman Scherchen, Conductor.

Choral Musicianship Series, Bk. I Silver Burdett Company
Fourteen selections for demonstrating SA arrangements.

Choral Selections, Accompanied PAR Recordings CS 7000

Concert Choir, Teachers College, Columbia University

H. R. Wilson, Conductor

Ten secular and sacred selections by master composers and contemporaries.

Choral Selections, Unaccompanied PAR Recordings CS 7001

Concert Choir, Teachers College, Columbia University

H. R. Wilson, Conductor

Ten secular and sacred a cappella selections by master composers and contemporaries.

Christmas Hymns and Carols Vol. 1 RCA Victor LM 1112

Vol. 2 RCA Victor LM 1711

Robert Shaw Chorale

Concordia College Choir 12" Concordia 4

Paul Christiansen, Conductor

Concert of Sacred Music 12" Col. ML-5048

Mormon Tabernacle Choir of Salt Lake City

J. Spencer Cornwall, Conductor

Creation (Haydn) Decca Dex-138

Soloists, Choir of St. Hedwig's Cathedral

Crucifixion (Stainer) 2—12" Concert Hall CHS 1110

Whitehall Choir

For Everything There is a Season (Rosza) Music Library Rec. MLR 7071

Concert Choir, Teachers College, Columbia University

H. R. Wilson, Conductor

Second side includes compositions by Ives and Wilson.

Great Sacred Choruses RCA Victor LM 1117

Robert Shaw Chorale

Hollywood Presbyterian Church Choir LPM 1258

Dr. Charles C. Hirt, Conductor, Ten sacred selections

Magnificat in D Major (Bach) 12" Decca 9557

Soloists, Chorus, and Ainsbach Bach Festival Orchestra

Requiem (Faure) 12" Columbia ML 4529

Dupont, Didier, Chanteurs de Lyon, Commette (Organ)

Requiem (Mozart) 12" Victor LM 1712

Robert Shaw Chorale

Sacred Music Around the Church Year 12" Concert Hall CHS—1100

Miscellaneous selections—Trapp Family.

Three Motets (Bach) ARC Decca 3040*Three Motets* (Bach) ARC Decca 3041

Taken from the Deutsche Grammophon Gesellschaft

Treasury of Easter Songs LM 1201

Robert Shaw Chorale

2. CHORAL COLLECTIONS

There is considerable controversy over the use of collections by church choirs. The use of church quarterly or monthly collections is questionable, because the selections are geared toward universal popularity and an individual director has no control over the type of anthem he must use. Moreover, much of the materials in these periodical collections are not usable in every situation. Every director should display more concern and interest in selecting music for his choir and church than to accept without question materials imposed upon him from other sources.

Standard published collections are a different matter and deserve serious consideration.

- (a.) *Preference of Choir Members.* It has been our experience that both adults and young people prefer individual anthems to a collection. Each anthem then becomes a new adventure. There is a possibility, however, that a fine collection of anthems may become like a cherished old friend.
- (b.) *Financial Consideration.* There is no question that collections of worthy standard anthems are much cheaper than the purchasing of individual octavos. The director must make sure that the edition is mechanically and technically superior and that a majority of the anthems are usable. Then if he figures the average cost of each anthem at 20c per copy he can estimate the savings in the purchase of a particular collection.
- (c.) *Desirability of a Collection.* As a rule, the binding of a collection makes it much more durable than individual copies of anthems. Also, the collection is much easier to file. It simplifies rehearsal details of the distribution of music. This consideration is especially applicable to the choice of music materials for children and young peoples' choirs.

Taking all factors into consideration an advisable procedure would seem to be the purchase of suitable collections for each choir and then supplementing these collections with individual copies of anthems. The following collections have proved very useful for many churches.

a. ADULT OR YOUTH CHOIRS, SATB

Choral Music Through the Centuries Ed. by W. E. Buszin. Hall & McCreary Co.
A wealth of material from German, Italian and English schools. Includes motets, anthems, chorales, and sacred choruses from oratorios. Twenty-five numbers in all.

Collection of Favorite Anthems Vols. I, II, III. G. Schirmer, Inc.

Three volumes of anthems that are suitable for the average church choir. Contain enough of the standard material to fit any church observance. Many fine anthems included that are not used extensively.

Concord Anthem Book Ed. by Davidson & Foote. E. C. Schirmer Music Co.
An excellent collection of long standing. Forty anthems which have proved their worth.

- Five Master Choruses* Ed. by H. R. Wilson. Hall & McCreary Co.
Contents: *Glory To God In the Highest*, Pergolesi; *Lacrymosa* (Day of Weeping), Mozart; *Crucifixus* (Crucified), Bach; *Requiem Aeternam* (Peace and Rest, Eternal), Verdi; *Hallelujah Amen*, Handel. All five anthems are standard repertory.
- Select A Cappella Choruses* Ed. by Noble Cain. Hall & McCreary Co.
Fourteen carefully selected numbers.
- Seven Select Anthems* Ed. by Florence Martin. Hall & McCreary Co.
All seven anthems are very usable.
- Sing Unto God* Arr. and Ed. by Ruth Heller. Hall & McCreary Co.
One of the most useful collections we have seen. Thirty-two anthems in all, wide variety, standard selections, interdenominational. Includes responses.
- The Cathedral Choir* Theodore Presser Co.
Distinctive anthems of medium difficulty for a choir of above average ability. Twelve selections in the collection that are dignified in nature with several solo sections.

b. SAB COLLECTIONS

- Collection of Sacred Choruses* Harold Flammer, Inc.
Eleven selections including arrangements of some old favorites. Moderately difficult.
- Sing Praise* 2 vols., Pt. I, Pt. II. Concordia Publishing House.
Hymn and chorale settings for the church year.
- The SAB Choral Book* Ed. Paul Thomas. Concordia Publishing House.
Excellent collection for an inexperienced group.
- The SAB Chorister* Arr. by Ruth Heller. Hall & McCreary Co.
Here is simple music of high caliber in arrangements suited to the needs of the adult choir lacking tenors, or the young peoples' choir. Twenty-three selections.
- SSAB Choir Book* Arr. by Peter Tkach. Schmitt Publications, Inc.
Twenty-one selections for choirs where there is a shortage of tenors. Girls may sing tenor part.

c. TREBLE VOICE COLLECTIONS, SA AND SSA

- Schirmer's Two-Part Choruses for Junior Choir* G. Schirmer, Inc.
A standard collection of sacred music.
- The Green Hill Junior Choir and Duet Book* Arr. by Katherine K. Davis.
E. C. Schirmer Music Co.
Worthy sacred music arranged for SA. Although the music is within the technical and emotional range of young people, adults will find the material equally interesting. Thirty-five numbers in all.
- The Green Hill Three-Part Sacred Choruses* Arr. by Katherine K. Davis.
E. C. Schirmer Music Co.
Unusually fine arrangements of anthems chosen from the best religious music of many churches, countries, and centuries. Thirty-eight anthems in all.
- The SSA Choir* Arr. by C. Wesley Andersen. Hall & McCreary Co.
This useful book contains twenty selections including anthems, carols, hymns and chorales. All are in the easy to medium classification.
- The Treble Clef Chorister* Arr. by Ruth Heller. Hall & McCreary Co.
An unusual collection of sixteen sacred choruses arranged for unison voice with an optional second part. Especially suitable for the Unison Junior Choir or the treble choir beginning two-part work.
- Unto Thee We Sing* Arr. by Ruth Heller et al. Hall & McCreary Co.
The two-part treble choir, whatever the age level, will find this book a valuable source of easy but excellent sacred music. Twenty-eight numbers in all.

d. MALE VOICE COLLECTIONS

Hymns and Anthems for Male Voices Comp. by Hjalmar F. Hanson.
Neil A. Kjos Music Co.

Fifty favorite hymns and anthems in simple, straight-forward arrangements.

Selected Songs for Men Arr. by Christiansen and Wycisk
Augsburg Publishing House

A revision of the well-known book *Service Songs for Men*. Of the sixty-eight selections included, fifty-seven are sacred including arrangements of hymns.

Choral Program Series, Bk. 3 Silver Burdett Co.

Fourteen miscellaneous selections in a variety of arrangements. Both sacred and secular.

Choruses for Gleemen Arr. by Haydn Morgan. Hall & McCreary Co.

A variety of arrangements of excellent material, unison, two-, three-, and four-part. Both sacred and secular material.

Sing Men Sing Arr. by A. O. Anderson. Hall & McCreary Co.

TBB arrangements of familiar melodies, mostly secular.

e. CHRISTMAS CAROL COLLECTIONS—Miscellaneous Voice Categories

Because it is often economically wise for the church choir to own a set of Christmas carol books, the following are listed as suggestions. Such books can serve year after year for the Christmas season programs.

Christmas Carols for Male Voices Arr. by George F. Strickling.
Hall & McCreary Co.

TTBB arrangements of thirty-seven carols.

Christmas Carols from Many Countries Arr. by Coleman and Jorgensen.
G. Schirmer, Inc.

Arranged primarily for unchanged voices, this book includes some unusual material.

Christmas—its Carols, Customs and Legends Arr. by Ruth Heller.
Hall & McCreary Co.

All of the common carols plus many not so familiar and many which are quite uncommon—over seventy-five carols in all—plus authentic, absorbing information. A very valuable source for the Christmas program in both music and ideas. SATB or unison.

Descants for Christmas Arr. by the Krones. Neil A. Kjos Music Co.

Fourteen carols for singing in unison with descant.

Descants on Christmas Carols Arr. by Mary S. Vernon et al.
Hall & McCreary Co.

Twenty carols with some of the loveliest descants we know. For Mixed or Unison singing.

Fifty Christmas Carols of All Nations Arr. by Eduardo Marzo.
Willis Music Co.

An interesting source of carols for the mixed voice group.

Noels Arr. by Marx and Anne Oberndorfer. H. T. FitzSimons Co.

Over a hundred carols, hymns and chorales for SATB.

Noels with Descants Arr. by Mary S. Vernon et al. Hall & McCreary Co.

Descants for twenty carols. For SATB or unison singing.

SAB Carols for Christmas Arr. by Ruth Heller. Hall & McCreary Co.

Over thirty carols carefully arranged for the three-part mixed choir. Good for programs.

Teen Carols Ed. by Walter Ehret. Boosey and Hawkes, Inc.

A useful little collection of carols arranged for program purposes.

The Christmas Carolers' Book in Song and Story Arr. by Torstein O. Kvamme. Hall & McCreary Co.

Over fifty of the best-known carol favorites plus the stories of their origin.

The Treble Caroler Arr. by Ruth Heller. Hall & McCreary Co.

Forty-one carols attractively arranged for SSA. Easy to learn and good for programs.

f. MISCELLANEOUS COLLECTIONS

Choral Adventures Ed. by Ruth Heller. Hall & McCreary Co.

A variety of arrangements for different combinations of mixed voices, especially for youth choirs of the junior high school age.

Choral Musicianship Series Five Books. Arr. by H. R. Wilson.

Silver Burdett Co. Bk. I, SA; Bk. II, SSA; Bk. III, Boys' Voices; Bk. IV, SAB, Bk. V, SATB.

Both sacred and secular material. Includes interpretive suggestions and ideas for developing musicianship. Bk. I, SA, is recorded as a demonstration of tone, diction, and phrasing.

Choral Program Series Six books Arr. by H. R. Wilson.

Silver Burdett Co. Bk. I, SA; Bk. II, SSA; Bk. III, SAB; Bk. IV, Male Voices; Bk. V, SATB; Bk. VI, SATB-divided.

Both sacred and secular material. "A Guide for Choral Conductors" with interpretive notes is published in conjunction with the series.

Father, Hear Thy Children Sing Arr. by Ruth Heller et al. Hall & McCreary Co.

A charming book of sacred songs for the child of today. The 73 songs are not only suitable for the Church School kindergarten and primary department, but are excellent for use by the Cherub Choir.

g. HYMN COLLECTIONS

A Treasury of Hymns Ed. by Henry W. Simon. Simon & Schuster Co.

A beautiful book of hymns, at least one copy of which should be in every church.

Best-Loved Hymns Hall & McCreary Co.

Over 150 hymns complete with words and music. It is the best supplementary hymn book that we know.

Descants on Favorite Hymns Arr. by Russell Carter. Hall & McCreary Co.

Usable descants for thirty-eight familiar hymns.

Great Hymns with Descants Edward G. Mead. Hall & McCreary Co.

Singable descants for twenty-five hymns.

Thirty-four Hymn Descants Arr. by David Williams. H. W. Gray Co.

Favorite hymns and carols.

h. SIGHT READING MATERIAL

Sing a Song at Sight H. R. Wilson. Hall & McCreary Co.

A practical and rapid method of developing music reading, individually or in groups.

3. ORATORIOS AND CANTATAS

The following works are selected in light of the needs of choirs who wish challenging material but music which is within the means of most well-trained groups. Major works for large festival choirs are not included because most directors in such situations are conversant with these works.

General

- For Everything There Is A Season* Rosza. Broude Bros.
A dramatic motet in modern vein based on text from Ecclesiastes. Divided parts. Difficult. About fifteen minutes.
- Gallia* Gounod. G. Schirmer, Inc.
A lovely motet of about twenty minutes in length. Soprano soloist needed. Easy and effective.
- Gloria* Vivaldi. G. Ricordi & Co., Inc.
An easy but effective setting of the *Gloria* section of the mass. Latin or English. Mixed chorus with soloists. About thirty minutes in length.
- Hear My Prayer* Mendelssohn. G. Schirmer, Inc.
A short cantata within the musical ability of most choirs. About twelve minutes in length. Good soprano soloist needed.
- Hymn of Praise* Mendelssohn. G. Schirmer, Inc.
An effective cantata of about forty-five minutes in length. Four soloists needed. Medium difficulty.
- Jesu, Priceless Treasure* Bach. G. Schirmer, Inc.
A motet of approximately twenty-five minutes in length. No soloists needed. Composed for SSATB. Difficult.
- Magnificat* Bach. G. Schirmer, Inc.
An exciting work. About thirty minutes in length. Four soloists needed. Difficult.
- Rejoice, Beloved Christians* Buxtehude-Dickinson. H. W. Gray Co.
A short cantata that is very easy. Soprano, alto, and bass solos. Especially suitable for Advent.
- Requiem* Faure. H. T. FitzSimons Co.
Mixed chorus with soprano and baritone solos. A beautiful work and not difficult. About forty-five minutes in length.
- Requiem* Mozart. G. Schirmer, Inc. Latin edition
H. W. Gray Co. Excellent edition in English
A masterwork suitable for the average choir that desires a challenge. Medium difficulty. Four soloists needed.
- The Holy City* Gaul. G. Schirmer, Inc.
A universal favorite which is within the means of most church choirs. Four good soloists needed. About forty-five minutes in length.
- Upon This Rock* Wilson. G. Schirmer, Inc.
An oratorio of about fifty minutes in length. Based upon the life of St. Peter. Unaccompanied small choir used for recitatives. Four soloists needed. Orchestration available. Medium difficulty.

Thanksgiving

- Harvest Cantata* Garrett. G. Schirmer, Inc.
An easy cantata of about 30 minutes in length. Chorus with optional semi-chorus and soloists.
- Now Thank We All Our God* Bach. G. Schirmer, Inc.
Also excellent edition published by H. W. Gray Co. Moderately difficult. About twenty minutes in length.
- Thanksgiving for Victory* Vaughan Williams. Oxford University Press.
Mixed voices, soprano solo, and speaker. About fifteen minutes in length. Very effective.

Christmas

- An Appalachian Nativity* Horton. H. W. Gray Co.
A Christmas folk cantata based on hymns of the shape-note tradition. For mixed chorus and four soloists.
- Christmas* Coleman. G. Schirmer, Inc.
The mystery of the Nativity in pantomime and using the carols of many countries. A yuletide pageant for junior choirs.
- Christmas Oratorio* Saint-Saens. G. Schirmer, Inc.
For mixed chorus and solos. Choral parts are very easy but solos are difficult. About forty-five minutes in length.
- Christmas Oratorio* Von Hulse. H. T. FitzSimons Co.
Mixed chorus, children's choir, and soloists. About forty-five minutes in length. Easy and effective.
- For Unto Us A Child Is Born* Bach. Galaxy Music Corp.
For mixed voices and contralto, tenor and bass solos. About twenty minutes in length. Not difficult.
- How Brightly Shines Yon Morning Star* Bach. H. W. Gray Co., Inc.
One of the easier Bach cantatas.
- Jeanette-Isabella* Elsmith. C. C. Birchard & Co.
A song-play for children around the old French carol. About twenty minutes in presentation. As many as forty or fifty children can be used.
- Rex Gloria* Gaines. C. C. Birchard & Co.
A Christmas recessional. Mixed voices, solo quartet, ad lib., solo violin and narrator. About ten minutes in length. Very effective.
- The Childhood of Christ* J. C. Bach. J. Fischer & Bro.
This fresh, unhackneyed work was prepared by Lowell P. Beveridge. Easy and out of the ordinary. Also published for SSA and SSAA.
- The Christmas Crib* Ringwald. Shawnee Press, Inc.
A Nativity cycle for SAB. Arrangements of traditional carols with complete instruction for dramatic presentation.
- The Messiah* (Christmas Section) Handel. G. Schirmer, Inc.
Listed here to call attention to the availability of just the Christmas section. Closes with the *Hallelujah Chorus* of Part II. A challenge for all church choirs.
- The Nativity* Marryott. H. W. Gray Co., Inc.
A short and easy pageant based on old carols.
- When the Christ Child Came* Clokey. C. C. Birchard & Co.
Easy cantata for solo voices with mixed choruses. Orchestration available. A great favorite.

Epiphany

- All They From Saba Came* Bach. G. Schirmer, Inc.
- Followers of the Star* Neidlinger. G. Schirmer, Inc.
Also for Christmas. Mixed voices, with solos. Not difficult. About one hour in length.

Good Friday

- Crucifixion* Stainer. G. Schirmer, Inc.
Standard repertory for most choirs during the Lenten season. Mixed chorus with solos. About fifty minutes in length. Not difficult.
- Requiem* Mozart. See "General."
- Requiem* Faure. See "General."

Seven Last Words of Christ Dubois. Theodore Presser Co.

A perennial favorite for mixed chorus and solos. About fifty minutes in length. Medium difficulty.

Easter

Adoremus Te Clokey. C. C. Birchard & Co.

A lovely cantata for mixed voices and soloists. About forty minutes in length. Not difficult.

Easteride Protheroe. G. Schirmer, Inc.

An easy cantata that is a favorite with most choirs. About thirty minutes in length. Not difficult.

O Light Everlasting Bach. E. C. Schirmer Music Co.

Two choruses from Cantata No. 34. About ten minutes in length. Medium difficulty.

The Glory Around His Head Meyerowitz. Broude Bros.

Text by Langston Hughes. A cantata in contemporary vein of the Resurrection. Mixed voices with one medium-voice soloist. Medium difficulty and different.

4. INDIVIDUAL ANTHEMS

There is a wealth of octavo material to fit the needs of church choirs in any stage of development. If there is one difficulty it is finding worthy material that is easy. Therefore, we have made our selections primarily with this in mind. These anthems have either been used or heard by the authors at various church services. The new director can order them with confidence.

The anthems are for Mixed Voices and are divided into the major events of the church year namely, Advent, Christmas, New Year, Epiphany, Palm Sunday, Good Friday, Easter, and Thanksgiving. Many of the anthems listed are suitable for different occasions. There is a General section where the director will find suggestions for other events of the year including confirmation and communion.

There is no effort to indicate the price which is fluctuating continually. The director can estimate on the average of twenty cents per copy as the list price of each anthem. Although there are variations depending upon the length, this amount seems to be the standard price for sacred octavos today.

The difficulty of the anthem is classified according to the following scale: 1 = very easy; 2 = easy; 3 = moderate; 4 = moderately difficult; 5 = difficult.

There is no room for listing of material in this book of individual numbers for other than the Mixed Voice group. There is so much variation in these other groups and so much material for them that it would be difficult to anticipate their needs. For this material we suggest that you write directly to publishers such as Hall & McCreary Company, who have made a specialty of publishing worthy music for these groups.

Title	Composer and/or Arranger	Publisher	Diffi- culty	Description
ADVENT				
Advent Motet (2nd movement)	Shreck	Kjos	4	SATB-div. A Cap.
And the Glory of the Lord	Handel	G. Schirmer	3	From <i>The Messiah</i> .
Awake	Wagner- Wilson	Boosey & Hawkes	2	Chorale from <i>Die Meistersinger</i> .
Blessed Is He That Cometh	Voris	Gray	2	Especially appropriate.
Cantate Domino (Sing to the Lord)	Pitoni	Bourne	2	SATB A Cap. English words.
Daughters of Zion	Clokey	Presser	3	Brilliant. Accomp.
Lost in the Night	Christiansen	Augsburg	3	SATB-div. A Cap.
O Come, O Come Emmanuel	Arr. Niles	Carl Fischer	1	SSAB A Cap.
Praise Ye the Lord of Hosts	Saint-Saens	Boosey & Hawkes	1	From <i>Christmas Oratorio</i> .
Rejoice in the Lord	Redford	Gray	3	Spirited. Accomp.
Rejoice in the Lord	Rathbone	Gray	3	Standard Anthem.
Rejoice, Rejoice Believers	Malin	Birchard	4	Challenging. Accomp.
Sleepers, Awake	Bach	G. Schirmer	2	Opt. A Cap.
The Great Day of the Lord Is Near	Martin	G. Schirmer	2	SATB with baritone solo.
There Shall a Star Come Out of Jacob	Mendelssohn	Hall & McCreary	4	Famous standard anthem.
Ye Watchers and Ye Holy Ones	Arr. Zanzig	E. C. Schirmer	3	Old German melody. Accomp.
CHRISTMAS				
A Ceremony of Carols	Britten	Boosey & Hawkes	4	Excellent! Accomp.
A-Rockin' All Night	Arr. Wilson	Presser	1	Rhythmical spiritual.
A Virgin Unspotted	Billings- Dickinson	Mercury	2	Early American.
A Wonderful Mystery	Vittoria	Bourne	4	<i>O Magnum Mysterium</i> . English text.
Ancient Carol of the Shepherds	Baird	Witmark	3	Canonic in style.
Break Forth, O Beauteous Heavenly Light	Bach	Hall & McCreary	1	Chorale.
Carol of the Birds	Cain	Hall & McCreary	3	Traditional French carol.
Christmas Bell Carol	Arr. Leontovich-Heller	Hall & McCreary	2	Famous Balkan carol with bell motive. Opt. A Cap.
Fanfare for Christmas	Shaw	G. Schirmer	2	An excellent opener.
Four Miniature Polish Carols	Arr. Kozinski	Elkan-Vogel	1	Delightful.
Gloria! Gloria!	Arr. Caldwell	Hall & McCreary	3	A rewarding anthem.
Gloria! Sing Gloria!	Hood	Schmitt	1	Echo effect.
Glory to God	Handel	Hall & McCreary	3	From <i>The Messiah</i> .
Glory to God in the Highest	Pergolesi	G. Schirmer	3	Standard repertory. Accomp.
Glory to God in the Highest	Whitford	Hall & McCreary	2	Brilliant. A Cap.
God Rest You Merry, Gentlemen	Arr. Pfohl	Carl Fischer	2	Excellent arrangement.
Hark Now, O Shepherds	Arr. Luvass	Birchard	3	Bohemian carol.
Here Are We in Bethlehem	Willan	Oxford	2	Simple and devout. A Cap.
Hodie, Christus Natus Est	Willan	Carl Fischer	4	Superior. A Cap.
How Far Is It to Bethlehem	Shaw	Gray	3	Quiet mood.
Hushing Carol	Kountz	G. Schirmer	2	Unusual. A Cap.
I Wonder As I Wander	Arr. Niles	G. Schirmer	3	Beautiful. SATB A Cap.
Joyous Christmas Song	Gavaert	G. Schirmer	3	A favorite Christmas song.
Keeping Holy Vigil	Schroth	Kjos	1	A lullaby. Opt. soprano solo.
Let All Mortal Flesh Keep Silence	Arr. Holst	Galaxy	1	Also good for special programs. Orch. available.
Love Came Down at Christmas	Wilson	Robbins	3	A new setting.

Title	Composer and/or Arranger	Publisher	Diffi- culty	Description
CHRISTMAS—Continued				
Lullaby on Christmas Eve	Christiansen	Augsburg	1	Lovely. Soprano solo.
Masters in This Hall	Arr. Whitford	Hall & McCreary	2	Colorful atmosphere.
Noel	Wilson	Hall & McCreary	4	Jubilant Yuletide chorus.
O Come, All Ye Faithful	Arr. Heller	Hall & McCreary	3	Combined choirs.
O Holy Night	Adams-Heller	Hall & McCreary	3	Combined choirs.
O Quit Your Pastures	Arr. Strong	Hall & McCreary	1	Lovely carol.
On Christmas Night	Arr. Ehret	Volkwein	2	Sussex carol.
Patapan	Arr. Wilson	Birchard	3	Burgundian carol.
Resonet in Laudibus	Handl	Bourne	3	From the Renaissance period. English words.
Shepherds' Christmas Song	Dickinson- Reiman	Gray	2	Folk song in lovely setting.
Shepherds' Song	Elliot	Hoffman	2	Singable. Accomp.
Silent Night	Gruber- Wilson	Hall & McCreary	2	Concert arr. with descant.
Sleep, Holy Babe	Gauschon	FitzSimons	3	Opt. A Cap.
Sleep of the Infant Jesus	Arr. Christy	Hall & McCreary	2	Flemish carol.
Song of Bethlehem	Bampton	Hall & McCreary	3	Combined choirs with narrator.
Swedish Yule Carol	Gaul	Galaxy	3	Also suitable for Epiphany.
The Praise Carol	Marryott	Hall & McCreary	2	Spirited, with descant.
The Prince of Peace	Wilson	Bourne	4	SATB-div. A Cap.
The Shepherds Keep Their Flocks	Bach-Ehret	Spratt	1	Quiet chorale.
The Shepherds' Story	Dickinson	Gray	4	A universal favorite. Sop., ten., baritone solos.
Thou Must Leave Thy Holy Dwelling	Berlioz	Gray	3	Impressive.
To Us Is Born Immanuel	Praetorius- Buszin	Hall & McCreary	2	Joyous and dignified.
NEW YEAR				
Alleluia	Bach	Gray	4	Contralto solo.
A Prayer for the New Year	Schultz	Gray	3	SATB A Cap.
Behold, I Stand at the Door	Bach	Gray	2	Chorale. SATB. Opt. A Cap.
Build Thee More Stately Mansions	Andrews	G. Schirmer	2	Short bass solo. A favorite.
Lord Lead Us Still	Brahms- Dickinson	Gray	1	Simple arr. of German folk song.
New Year	Lynn	Presser	3	SATB Accomp.
Now Is the Old Year Passed Away	Praetorius	G. Schirmer	2	Easy and effective.
O God, Our Help in Ages Past	Martin	Gray	1	Employs St. Anne Tune.
The New Year	Pache	Gray	2	Especially appropriate.
EPIPHANY				
All Hail the Virgin's Son	Dickinson	Gray	5	Excellent. Tenor solo.
Gloria in Excelsis	Mozart	G. Schirmer	3	Standard repertory. English words.
Heavenly Light	Kopyloff- Wilhousky	Carl Fischer	2	Sustained in free rhythm.
How Brightly Shines the Morning Star	Nicolai-Olds	Carl Fischer	2	SATB with trumpet effects.
Light of the World	Elgar	Gray	3	Brilliant. SATB Accomp.
Praise	Rowley	Oxford	3	SATB Accomp. Unison passages.

Title	Composer and/or Arranger	Publisher	Difficulty	Description
EPIPHANY—Continued				
Send Out Thy Light	Gounod	Gray	4	Standard favorite.
The Three Kings	Willan	Carl Fischer	4	Unusual—most effective.
Three Kings	Cornelius	Novello	4	Baritone solo with chorus.
LENT				
Create in Me a Clean Heart	Wilson	Mills	4	SATB-div. Opt. A Cap.
Jesu, Joy of Man's Desiring	Bach-Wilson	Birchard	2	Optional words for Christmas.
Jesu, Word of God Incarnate	Mozart	G. Schirmer	2	Ave Verum. Many good editions available.
Legend	Tschaikowsky	Gray	3	SATB A Cap.
O Divine Redeemer	Gounod-Cain	Hall & McCreary	3	Standard favorite.
O Jesus, Grant Me Hope and Comfort	Franck-Buszin	Hall & McCreary	2	17th century. A Cap.
O Love That Will Not Let Me Go	Davis	G. Schirmer	2	SATB with soprano solo.
O Saviour of the World	Goss	Hall & McCreary	2	Required repertory.
O Savior Sweet	Bach-Dickinson	Gray	2	Most appropriate.
Oh Ye that Loveth the Lord	Morgan	Hall & McCreary	2	Also for general service.
The Heart Worships	Holst	Oxford	3	Unusual. SATB Accomp.
Thy Bonds, O Son of God Most High	Bach	Gray	5	SATB Accomp.
Turn Thy Face from Sin	Attwood	Novello	1	SATB with soprano solo.
When Jesus Wept	Billings	Mercury	1	In canon form.
PALM SUNDAY				
Carol of the Palms	Clokey	Birchard	2	SATB Accomp.
Hosanna to the Son	Handel-Dickinson	Novello	4	A musical challenge.
Hosanna to the Son of David	Gibbons	G. Schirmer	5	Superior. SATB-div. A Cap.
Jerusalem	Parker	G. Schirmer	2	SATB Accomp.
Prepare Thy Way, O Zion	Luvass	Ditson	3	SATB Accomp.
Ride On in Majesty	Pooler	Augsburg	1	SATB with Jr. choir. A Cap.
Ride On, Ride On	Graham	Gray	1	Refreshing. Mostly unison with descant. Part SATB.
Ride On, Ride On in Majesty	Scott	Flammer	3	SATB. Accomp.
Rise, Arise	Norman	Kjos	2	SATB Accomp.
The Glory Dawns	Lockwood	Gray	4	Brilliant. Short solo, low voice.
The Merchant's Carol	Traditional	Oxford	1	Easy and effective.
The Palms	Faure-Andrews	Gray	2	SATB with baritone solo.
HOLY WEEK (GCOD FRIDAY)				
Behold the Lamb of God	Handel	G. Schirmer	4	From <i>The Messiah</i> .
Christ Walks into the Hills	Hohmann	Hall & McCreary	4	Beautiful. SATB-div.
Crucifixus	Bach	Bourne	3	From <i>B Minor Mass</i> . English words.
God So Loved the World	Stainer	G. Schirmer	2	From <i>The Crucifixion</i> .
Go to Dark Gethsemane	Noble	Gray	3	Standard repertory.
Hear Yet Awhile	Bach-Wilson	Boosey & Hawkes	4	From <i>St. Matthew Passion</i> . SATB with solo quartet.
He Never Said a Mumbalin' Word	Arr. Wilson	Shawnee	4	Beautiful spiritual. SATB-div. High and low solos.
In Joseph's Lovely Garden	Dickinson	Gray	1	SATB Accomp.
I See His Blood upon the Rose	Robertson	G. Schirmer	2	SATB A Cap.

Title	Composer and/or Arranger	Publisher	Diffi- culty	Description
HOLY WEEK (GOOD FRIDAY)—Continued				
I Thought on the Lamb of God	Wilson	Volkwein	2	SATB A Cap.
Lamb of God	Arr. Chris- tiansen	Augsburg	2	Arr. of 16th cent. chorale.
O Sacred Head	Arr. Chris- tiansen	Augsburg	2	Chorale. Opt. A Cap.
Souls of the Righteous	Noble	Hall & McCreary	3	Standard repertory.
Tenebrae in E Flat	Haydn	Hall & McCreary	2	A classic. A Cap.
EASTER				
Alleluia, Christ Is Risen	Kopyloff- Gaul	Ditson	3	From the Russian Liturgy.
All Hail the Power	Shrubsol- Cartford	Augsburg	2	Also for general service.
By Early Morning Light	Dickinson- Reiman	Gray	2	With soprano solo.
Chorus of Angels	Schubert	G. Schirmer	2	SATB A Cap.
Christ Is Risen	Hirsch- Buszin	Hall & McCreary	3	A Cap.
Easter Introit	Demarest	Canyon	2	SATB Accomp.
Fanfare for Easter	Wilson	Bourne	4	Brilliant. Good opener.
Good Christian Men, Rejoice and Sing	Vulpus- Glarum	Augsburg	2	Jubilant anthem.
Now Let the Heavens Be Joyful	Halter	Hall & McCreary	3	Provençal carol tune.
O Christ, the Heaven's Eternal King	Thiman	Novello	3	Stunning Easter anthem.
One Early Easter Morning	Marryott	Presser	1	SATB Accomp.
O Sons and Daughters	Arr. Hennin- ger	Hall & McCreary	4	A fine arrangement.
Spanish Easter Procession	Gaul	Ditson	3	SATB Accomp.
The Three Holy Women	Arr. Gaul	Ditson	2	A Normandy carol.
This Glad Easter Day	Arr. Dickin- son	Gray	1	Norwegian. Sop. and alto solos.
ASCENSION				
Achieved Is the Glorious Work	Haydn	G. Schirmer	3	A glorious anthem. Accomp.
Ascension	Christiansen	Augsburg	3	Most appropriate.
God Hath Gone Up on High	Gaul	Witmark	3	A stirring arrangement.
I Will Not Leave You Com- fortless	Titcomb	Carl Fischer	2	Also suitable for Whitsuntide.
Lift Up Your Heads	Arr. Andersen	Augsburg	2	Arr. of 18th cent. hymn.
Peace I Leave with You	Roberts	G. Schirmer	2	SATB with tenor solo.
To Heaven Ascended Christ, Our King	Hirsch- Buszin	Hall & McCreary	3	Folk-like melody. Opt. A Cap.
Unfold Ye Portals	Gounod	G. Schirmer	3	Standard repertory. Accomp.
COMMUNION				
Ballad of the Trees and Master	Wilson	Boosey & Hawkes	4	An unusual setting of this beautiful text.
Behold the Lamb of God	Maschoff	Hall & McCreary	3	SATB Accomp. Also for Good Friday.

Title	Composer and/or Arranger	Publisher	Diffi- culty	Description
COMMUNION—Continued				
Bread of the World	Palestrina	G. Schirmer	3	SATB A Cap.
Come Unto Me	Wilson	Robbins	1	Also suitable for Christmas. SATB A Cap.
O Bread of Life from Heaven	Franck	Ditson	3	Arr. of "Panis Angelicus," soprano solo.
O Holy Jesu	Lvoff-Grant	G. Schirmer	2	Fine appropriate anthem.
O Sacred Feast	Willan	Oxford	3	Out of the ordinary.
THANKSGIVING				
America, the Beautiful	Ward-Wilson	Hall & McCreary	4	Concert arrangement.
Bless the Lord, O My Soul	Ippolitof- Ivanof	Gray	3	Standard repertory. SATB A Cap.
Let Us Praise God	Olds	Hall & McCreary	1	SATB with reader.
Now Thank We All Our God	Arr. Mueller	G. Schirmer	4	Very effective setting.
O Be Joyful in the Lord	Titcomb	Carl Fischer	2	SATB A Cap. Also general use.
Praise the Lord, Ye Heavens	Pritchard- Malin	Birchard	3	SATB Accomp.
Adore Him				
Prayer of Thanksgiving	Arr. Noble	Gray	2	Arr. of old Netherland melody.
Psalm 150	Lewandowski	Hall & McCreary	3	Hymn of praise.
St. Francis' Hymn	Arr. Olds	Hall & McCreary	3	SATB with junior choir.
Sing to the Lord of Harvest	Willan	Concordia	3	SATB Accomp.
Thanks Be to God	Mendelssohn	Birchard	5	From <i>The Elijah</i> .
To Thee We Sing	Arkangelsky- Tellep	Schmitt	3	SATB Accomp.
We Sing Thy Praise	Bortniansky- Tkach	Kjos	2	Setting of Psalm 108.
We Thank Thee	Tkach	Kjos	2	SATB A Cap.
GENERAL				
All Breathing Life	Bach	G. Schirmer	5	From motet <i>Sing Ye to the Lord</i> .
Alleluia	Hummel	Ricordi	3	Festival chorus. Opt. sop. solo.
Alleluia	Thompson	E. C. Schirmer	4	Excellent anthem.
All Glory, Laud and Honor	Teschner- Olds	Hall & McCreary	4	SATB-div. with junior choir. Also Palm Sunday
All Hail the Power of Jesus' Name	Holden- Barnard	Hall & McCreary	2	SATB with congregation. One of the Hymn-Anthem Series.
All Men, Now Sing, Rejoice	Bach	Kjos	3	Joyful. SSATB Accomp.
Almighty and Everlasting God	Gibbons	Birchard	4	Fine standard anthem.
A Mighty Fortress Is Our God	Luther-Cain	Hall & McCreary	4	SATB-div. Accomp.
Blessed Are the Meek	Wilson	Carl Fischer	1	SATB Accomp. Medium voice solo.
Brother James' Air	Jacob-Gibbs	Oxford	2	Setting of Psalm 23. Lovely.
Cherubim Song No. 7	Bortniansky- Tchaikovsky	Hall & McCreary	3	Always good. Accomp.
Children of the Heavenly Father	Arr. Liemohn	Hall & McCreary	3	Beautiful Swedish hymn. A Cap.
Come Let Us Worship	Palestrina	Gray	1	Call to worship. SATB A Cap.
Come Thou, Holy Spirit	Tschesnokoff- Tkach	Kjos	3	Opt. A Cap.
Create in Me a Clean Heart, O God	Mueller	G. Schirmer	2	Also good for Lent. Accomp.
Dona Nobis Pacem	Arr. Wilson	Hall & McCreary	1	Old German canon. SAB or SATB. Also appropriate for Christmas.
Emitte Spiritum Tuum (Send Forth Thy Spirit)	Schuetky	Birchard	4	SATB-div. Standard repertory.

Title	Composer and/or Arranger	Publisher	Diffi- culty	Description
GENERAL—Continued				
Faithful Shepherd Is My Lord	Nageli-Buszin	Hall & McCreary	2	Very melodic. A Cap.
Festival Song of Praise	Mendelssohn	Bourne	4	A festival chorus. SATB-div.
Finger of God	Wilson	Recordi	4	Text by Robert Browning.
Give Us Faith for Today	Wilson	G. Schirmer	1	Easy and tuneful. Accomp.
Gloria in Excelsis	Jolley-Hoggard	Shawnee	4	SATB with junior choir. English text.
Glory to God	Bach	Ricordi	4	General, Thanksgiving or Christmas. SATB Accomp.
Glory to God	Rachmaninoff-Heller	Hall & McCreary	2	Dynamic. Accomp.
God Is My Strong Salvation	Mead	Carl Fischer	3	SATB Accomp.
God of Our Fathers	Mueller	Carl Fischer	2	Festival chorus.
Hear My Cry, O God	Mead	Carl Fischer	2	Easy voice ranges. Accomp.
Hear My Prayer, O Lord	Williams	Schmitt	3	SATB Opt. A Cap.
Hear Us, O Lord	Rogers	Hall & McCreary	1	Melodic. Accomp.
He Watching Over All the World	Mendelssohn	Shawnee	3	From <i>Elijah</i> .
If with All Your Hearts	Mendelssohn	Augsburg	2	Arr. of solo from <i>Elijah</i> .
If with All Your Hearts	Wilson	Ricordi	3	SSATB A Cap. Antiphonal effects.
In Steadfast Faith I Stand	Bach-Heller	Hall & McCreary	2	Chorale. SATB Opt. A Cap.
In the Beginning	Duddy	Presser	3	Great favorite. SATB Opt. A Cap.
Lauda Anima (Praise My Soul, the King of Heaven)	Andrews	G. Schirmer	1	English text. Fine praise anthem. Also for Ascension.
Lead Me, Lord	Wesley	Wood	2	Always a favorite. Accomp.
Let Thy Holy Presence	Tschesnokoff-Ehret	Pro Art	2	Effective arrangement.
Let Us with a Gladsome Mind	Kvamme	Hall & McCreary	3	Beautiful. SATB A Cap.
Let Your Light So Shine	Wilson	Robbins	1	Brilliant. Accomp.
Listen to the Lambs	Arr. Dett	G. Schirmer	3	Spiritual in anthem form.
Lord, for Thy Tender Mercies' Sake	Farrant	E. C. Schirmer	2	An anthem of proven worth.
Lord of Hosts	Wennerberg	Kjos	1	Also good for Trinity Sunday.
Lord to Thee Our Hearts Are Raised	Glinka-Tkach	Schmitt	3	SATB Accomp.
Lord, We Praise Thee (Psalm CL)	Franck	Robbins	3	Excellent for Thanksgiving.
Make a Joyful Noise Unto God	Glarum	Hall & McCreary	2	Effective setting. A Cap.
Ninety and Nine, The	Protheroe	Ditson	3	SATB with alto and bass solos.
Now Let Every Tongue Adore Thee!	Nicolai-Bach	E. C. Schirmer	2	Thrilling chorale. Orchestration available.
O God Who Art Peace Everlasting	Wald	Galaxy	3	A prayer of peace. A Cap.
O Lord Have Mercy	Williams	Schmitt	3	SATB Opt. A Cap.
O Soul, Why Grievest Thou	Bach-Christiansen	Kjos	2	Chorale, beautifully arranged.
Panis Angelicus (O Lord Most Holy)	Franck-Heller	Hall & McCreary	3	SATB with sop. or ten. solo. Accomp. English and Latin texts.
Praise, We Sing to Thee	Haydn-Luvass	Kjos	1	Famous melody. SATB Opt. A Cap.
Praise Ye the Lord, the Almighty	Arr. Olds	Hall & McCreary	3	SATB with junior choir.
Prayer	Dierks	Associated	3	In modern vein.

Title	Composer and/or Arranger	Publisher	Diffi- culty	Description
GENERAL—Continued				
Psalms 4	Parker-Shaw	G. Schirmer	2	From the Ainsworth Psalter.
Psalms 100	Frueh- Paetkau	Hall & McCreary	4	Also for Thanksgiving.
Rejoice, the Lord Is King	Darvall- Ehret	Volkwein	1	Very singable. Accomp.
Remember Now Thy Creator	Wilson	Robbins	2	SATB A Cap. Modal in style.
Salvation Is Created	Tschesnokoff- Ehret	Bourne	1	Very effective arrangement.
Sine Nomine	R. V. Williams	Carl Fischer	2	SATB Accomp. Unison passages.
Sing and Rejoice	James	FitzSimons	4	SATB-div. Antiphonal effects.
Sing Praises	Glarum	Hall & McCreary	3	Psalms 47. Thanksgiving or general.
Thee God We Praise	Arr. Tkach	Schmitt	2	From the Russian Liturgy.
There Is No Peace Without God	Wilson	Robbins	2	SATB Accomp.
To Thee We Sing	Tkach	Kjos	1	Contrasting sections. A Cap.
Turn Back O Man	Holst	Galaxy	3	Sturdy anthem. Accomp.
Twenty-Third Psalm	Wilson	Bourne	4	A real pastoral setting. Div.
Why Hast Thou Cast Off	Hovkaness	Associated	3	Modern flavor.
With a Voice of Singing	Shaw	G. Schirmer	2	Jubilant. Accomp.
Wondrous Love	Arr. Chris- tiansen	Augsburg	1	Unusual arrangement of this white spiritual.

BOOKS

1. General

The books suggested for general reading should be *owned* and *studied* by every choir director. They will serve as inspiration and spiritual food for personal development. The number included has been limited to a "must" list. *The Bible* Read especially the Psalms and the New Testament.

Read it to strengthen your faith.

How the Great Religions Began Joseph Gaer. New American Library.

A brief but informative key to understanding man's search for God. There are many books on this subject which are more profound, but this one is a digest which will give you an introduction to how various peoples have worshiped God.

On Being Human Ashley Montague. Henry Schuman, publisher.

An enlightening discussion of the problems of modern man which is the problem of human relations—of man's relations to his fellow men and to himself. It points out that man's dominant drives are toward cooperation. Man needs a change in attitudes of mind. His attitude must be based on the principle of cooperation, the principle of love, for it is then that he operates most efficiently in terms of genuine human happiness.

The Way of Life—According to Lao-tze A short American version by Witter Bynner. The John Day Company.

The way of life to Lao-tze was the way of poise, serenity, and complete assurance. His gentle warnings on the futility of egoistic struggle explain much of the quiet strength and perspective the East has and the West needs.

A Testament of Devotion Thomas R. Kelly. Harper & Bros.

There are many paths to truth and God. Thomas Kelly found the light through the study of philosophy. All of his research only strengthened his belief in the simple truths of his boyhood faith.

As a Man Thinketh James Allen. The Peter Pauper Press.

A little book of sixty pages which reveals the basic principles of a happy and peaceful life.

The Imprisoned Splendour Raynor C. Johnson. Harper & Bros.

Here is a profound and absorbing book. It is an approach to reality, based upon the significance of data drawn from the fields of natural science, psychical research and mystical experience.

Seeds of Contemplation Thomas Merton. A New Directions Book. James Laughlin.

The most helpful book for us which Thomas Merton has written. He has a wonderful power to communicate to the reader his own thoughts in his struggle to find the inner life and God.

Rufus Jones Speaks to Our Time Ed. by Harry Emerson Fosdick. Macmillan Company.

Here is an anthology from the voluminous writings of Rufus Jones. Through his writings Rev. Fosdick brings the personality and character of the man to his readers. To do so is a service because Rufus Jones had the "inner light."

The Meaning of Prayer

The Meaning of Faith Harry Emerson Fosdick. Association Press.

The Meaning of Service

This trilogy of three small books illuminates this truth: A life that rightly conceives of prayer, and that is dominated by faith, must be serviceable. The books are organized into daily readings, quotations and prayers.

2. Professional

This selected list of books is designed to give you concrete help in different phases of your work. For the most part, they represent an extended discussion and special emphasis on many of the practices treated in this book.

Music and Worship W. Davies and Harvey Grace. H. W. Gray Co.

A standard and sound treatise on the relationship of music to worship.

Steps Toward a Singing Church Donald D. Kettring. The Westminster Press.

A complete discussion of the organization and development of a multiple-choir program in a church. Mr. Kettring illustrates his procedures and practices by drawing freely upon two situations where he was Minister of Music.

Guide for Choral Conductors Harry R. Wilson Silver Burdett Co.

Published in conjunction with the Choral Program Series.

Guideposts for the Church Musician Paul Swarm, ed. Church Music Foundation.

A wealth of practical information and a manual workbook for both the director and the organist.

Lead A Song Harry R. Wilson. Hall & McCreary Co.

A thoroughly practical presentation of all of the procedures necessary for successful song leading. It will serve the choir director as a guide when called upon to fulfill this function.

The Successful Children's Choir Ruth Krebiel Jacobs. H. T. FitzSimons Co.

Many practical suggestions for anyone who has the responsibility of directing a children's choir.

Techniques of Choral Conducting Archie N. Jones. Carl Fischer, Inc.

A complete discussion of the problems of the choral conductor. A fine list of materials and recordings emphasizing sacred choral music.

The School Music Conductor Paul Van Bodegraven and Harry R. Wilson. Hall & McCreary Co.

Problems, procedures and practices in both choral and instrumental conducting. Although directed toward the conductor in schools most of the discussion is equally applicable to the choir director.

The Gospel In Hymns Albert E. Bailey. Chas. Scribner's Sons.

This combination of history, biography and hymnology will add much to the reader's understanding and appreciation of the great hymns of our Christian church. 600 pages, illustrated; discusses over 300 hymns.

Choral Teaching at the Junior High School Level Genevieve A. Rorke. Hall & McCreary Co.

Although written specifically for the teacher of music in the school, this book supplies a good many valuable pointers and procedures applicable to the changing voice church choir.

MUSIC PUBLISHERS

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INDEX

- Accompaniment
 - evaluation of, 92
 - instrument used for, 99, 164
- Accompanist, 32, 35, 98, 129, 135, 138, 152, 157
- Anthems, list of recommended, 179
- Attendance, encouraging regular, 76
- Audition cards, 64
- Auditions, 60, 153
- Books
 - general, 187
 - professional, 188
- Bulletins, 153
- Cantatas, 176
- Choir
 - age limitation of, 37, 52
 - and congregational singing, 158
 - application card for, 169
 - attendance of, 76, 109
 - church membership of, 53
 - concert, 147
 - constitution of, 72
 - decorum of, 103, 133, 153
 - directing a church, Ch. II, 19-33
 - dress of, 132
 - festival, 149
 - induction of, 64
 - joining a church, Ch. I, 11-18
 - multiple, 140
 - musical qualifications of, 56
 - music survey card for, 169
 - organizing the, Ch. V, 67-79
 - personality of, 14, 36
 - professional, 16
 - profile, 86
 - recruiting members of, 49
 - seating of the, 103, 133, 152
 - volunteer, 15
- Choir program, expanding the; *see* Expanding the choir program
- Choir robes, 132
- Choir's *Beatitudes*, 17
- Ten Commandments*, 17
- Choral collections
 - for Christmas, 175
 - for various choirs, 173
- Churches, exchange program with other, 148
- Church music festival
 - combined, 150
 - concert, 153
 - individual, 149
 - leadership of, 151
 - preparation for, 149, 151
 - rehearsal for, 152
 - selection of music for, 152
- Church music school; *see* Music school
- Combined choirs, 142, 144, 149
- Committees
 - choir, 72
 - music, 40, 167
- Community
 - concerts, 150
 - relations with the, 47
- Concerts
 - by other church choirs, 148
 - by the choir, 147
 - combined with other church choirs, 150
- Conducting techniques, 125
- Conference with
 - choir members, 37, 60, 103
 - minister, 4, 128
- Congregation
 - singing by the, 138, 155
 - the director and the, 42
- Congregational singing, improving, 155
- Constitution of choir, 72
- illustration of, 73
- Copyright, 189
- Custodian, church, 42
- Decorum
 - of choir, 133
 - of director, 134
- Diction, 120
- Director
 - and the community, 47
 - and the congregation, 42, 156
 - and the minister, 41, 128, 166
 - and the multiple choirs, 140
 - and the music committee, 40, 167
 - attitude of, 34
 - conducting techniques of, 125
 - conduct of, 34
 - church festival, 149
 - church music school, 139
 - decorum of, 134
 - other choir and choral, 44
 - profile of, 32
 - qualifications of, 27, 164
 - salary and duties of, 20
 - training assistant, 147
 - training of, 27
- Ensembles, vocal, 138
- Expanding the choir program, Ch. X, 136-154
 - opportunities for, 136
- Finance, 165
- Flattening, 124
- Graded choir; *see* Multiple choirs
- Guest conductor, 151
- Hymns
 - choice of, 159
 - singing of, 131
 - sung by the congregation, 156

- Improving congregational singing, Ch. XI, 155-162
- Induction of choir member, 65, 169
- Installation of new members, 65, 169
- Instrumental, 99, 129, 164
- Intermediate choir; *see* Multiple choirs
- Male choir; *see* Multiple choirs
- Male voices
 - developing tenors, 122
 - shortage of, 55
- Membership certificate, 65
- Minister
 - and the music, 160, 166
 - conference with, 41, 128
- Multiple choirs
 - function of, 131, 142
 - in festival concerts, 49
 - leadership, 146
 - organization of, 140
- Music
 - care of, 93
 - criteria for selecting, 90
 - developing taste in better, 81
 - distribution of, 94
 - finding new, 88
 - how to introduce better, 81
 - introducing new, 81
 - learning new, 114
 - recommended, 173
 - reference file of, 89
 - seasonal, 175, 177, 180
 - selecting, Ch. VI, 80-96, 152
 - selection of hymn, 159
- Musical qualifications of choir members, 56
- director, 27
- Music Committee, 40, 167
- Music Library
 - filings, 87, 93
 - indexing, 87
 - survey, 86
- Music materials, 171
- Music publisher's addresses, 190
- Music publishing companies, 88, 189
- Music reading, developing, 113
- Music school, 139
- Octavos, list of, 179
- Oratorios and cantatas, 176
- Organist-director, 22, 30
- Organization of multiple choir, 140
- Organizations, professional, 28
- Organizing the choir, Ch. V, 67-79
- Performing for Sunday services, Ch. IX, 127-135
- Planning the rehearsal, Ch. VII, 97-108
- Primary choir; *see* Multiple choirs
- Processional and recessional, 132
- Professional books, 188
- Profile
 - choir's, 86
 - director's, 32
- Programs, 153
- Rating scale, director's, 33
- Recordings
 - list, 171
 - use of, 115
- Recruiting choir members, Ch. IV, 49-66
- Recruitment
 - basic considerations in, 51
 - procedures of, 58
- Rehearsal
 - facilities for, 98
 - for festivals, 152
 - instrument used for, 99
 - objectives of, 106
 - planning the, Ch. VII, 97-108
 - preparation for, 102
 - procedures of, 111
 - responsibility for, 98
 - techniques, 112
 - time of, 100
- Rehearsal room, 99
- Rehearsing the choir, Ch. VIII, 109-126
- Robes; *see* Choir robes
- Seasons, music for various, 175, 177, 178, 179, 181
- Seating the choir, 103, 133, 153
- Secretary, church, 42
- Selecting music, Ch. VI, 80-96
- Sermon, relationship of music to, 128
- Service, installation, 170
- Service (Worship)
 - choir preparation before, 131
 - evening, 131
 - illustration of, 130
 - non-liturgical, 127
 - planning the, 128
 - order of, 129
- Solos and soloists, 39, 138, 153
- Survey cards, 59, 169
- Treble choir; *see* Multiple choirs
- Vocal conference, 61
- Vocalises, 117
- Vocalization, 111
- Voice class, 137
- Voice lessons, 137
- Voice testing, procedures of, 60
- Voices, developing, 116, 122
- Working together, Ch. III, 34-48
- Youth choir; *see* Multiple choirs